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FPM
FIGURE PAINTER MAGAZINE

insight interview with Mirko Cavalloni

REVIEWS
Kimera Models
FeR Miniatures
Mr. Lee's Minis
Kabuki Studio
Nuts Planet

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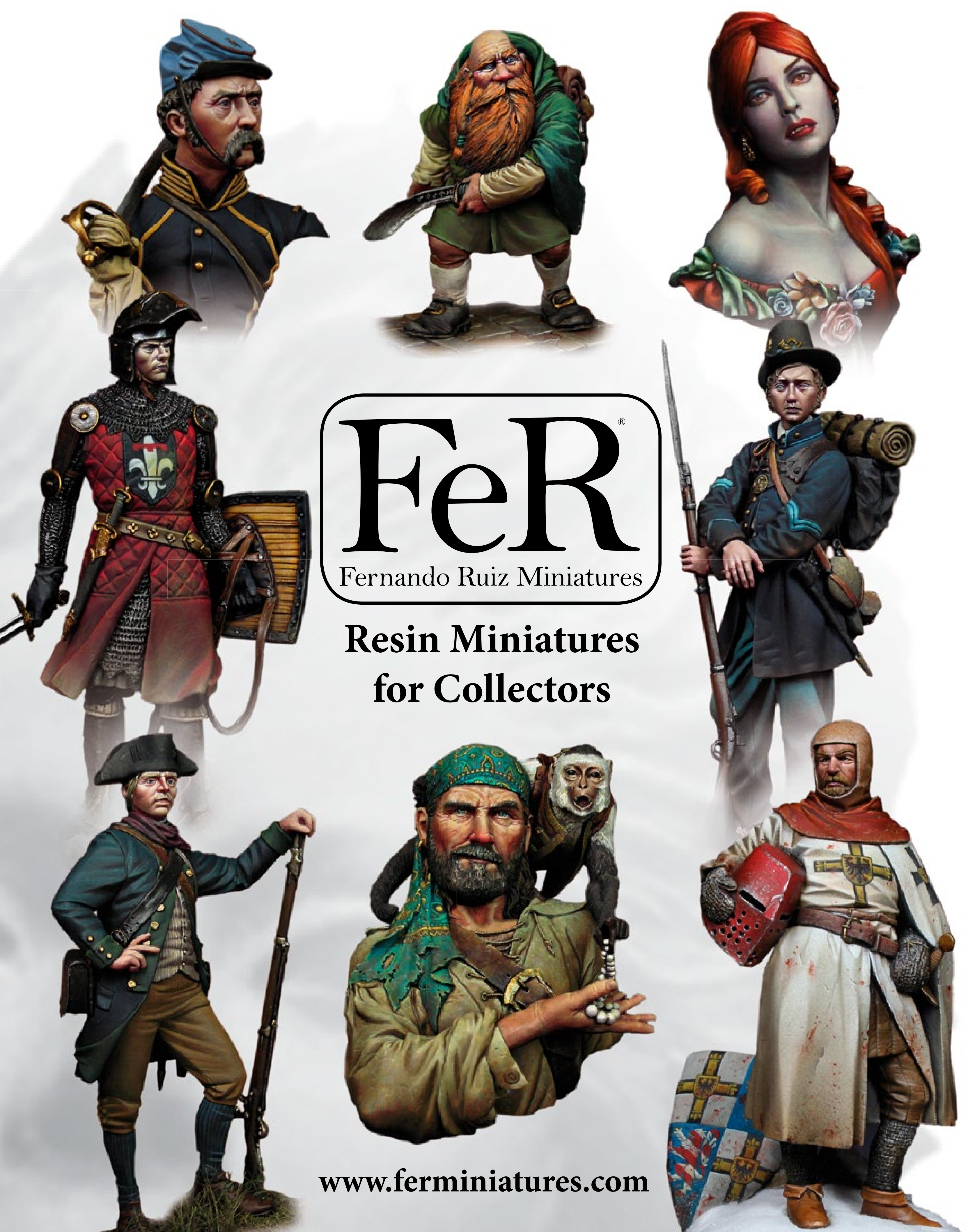

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Juan Ignacio Corujo

Welcome to issue 45 of Figure Painter Magazine.

Before we get started, I would like to congratulate all those that won awards at the various shows have been taking place all over the world; we have reports on a few of those shows in this issue, plus a lot of other stuff. ☺ I'd also like to thank all those that are yet to host their show, I know a lot of effort goes into planning such an event and all the separate components that keep us attending — it's greatly appreciated. I'm not forgetting those who go to the various shows as well. Without your support, our hobby would be much diminished. To that end, I'm looking forward to this weekend because a fair number of the Robot Pigeon Publishing family will be attending FigureWorld. It's a fantastic show and worth your support. If you see us there, don't forget to come and say hello. ☺

Shane Rozzell, Chief Editor

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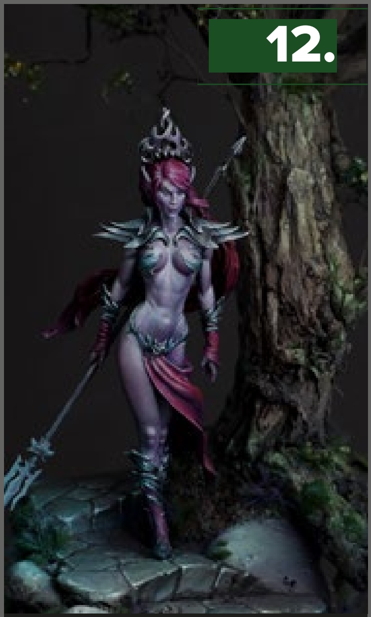

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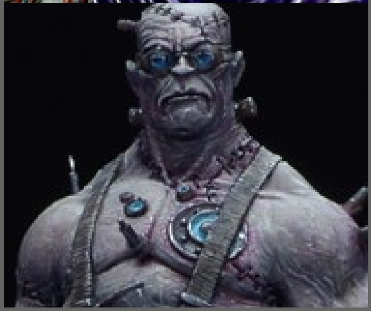
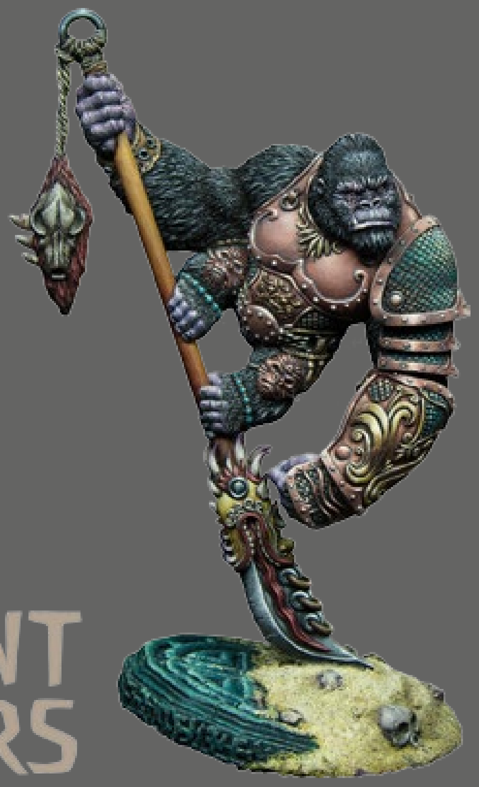


A new collection of miniatures 40 mm from Cartoon Miniatures

Ancient Warriors is a new collection of figurines from Cartoon Miniatures. The miniatures are 40mm and are cast in high quality resin and supplied unpainted. The miniatures are superbly sculpted by Alexandr Kovalev. At the start of the campaign there are four miniatures to choose from, being a Maori Rhino, Panda Monk, Samurai Mammoth and pictured right, my favourite, the Warlord Kong! There is plenty of stretch goals still to unlock and plenty of time. These are going to be brilliant painters miniatures that we will feature more of in future issues. If you're interested in grabbing some them head over to their KS page by clicking here.

Cartoon miniatures

ANCIENT WARRIORS



MYSTICAL WORLD MINIATURES
TASTE OF HORROR
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Mystical World Miniatures, a new Spanish company, present Taste of Horror. Resin busts, 1/8 scale horror characters. These are a bit of a break for the usual bust release were seeing today and are inspired by the old Hammer House of Horror movies. The campaign is well funded, but still worth a punt if you want to grab a couple at a reduced rate. For more information about this campaign click here.

FigureWorld 2017
29th July
The Laxton Cloisters,
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Near Peterborough,
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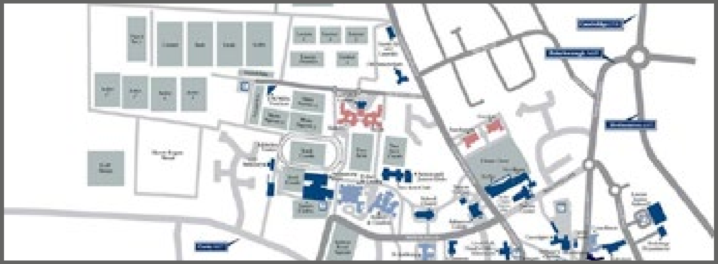
"A trip here Holmes? That'd be Elementary."

If you do one show this year it should be FigureWorld on 29th July at The Laxton Cloisters, Oundle School, Oundle. nr Peterborough. PE8 4EE

FigureWorld is the highlight of the show calendar situated in a very beautiful part of the country where there are lots of things to do for all of the family. The model show itself is quite low key, friendly and relaxed. There is a huge display table that will host some of the UK's best painters and there are also plenty of vendors to tease your wallet open. For more details about the show and directions head over to their facebook page by clicking here.



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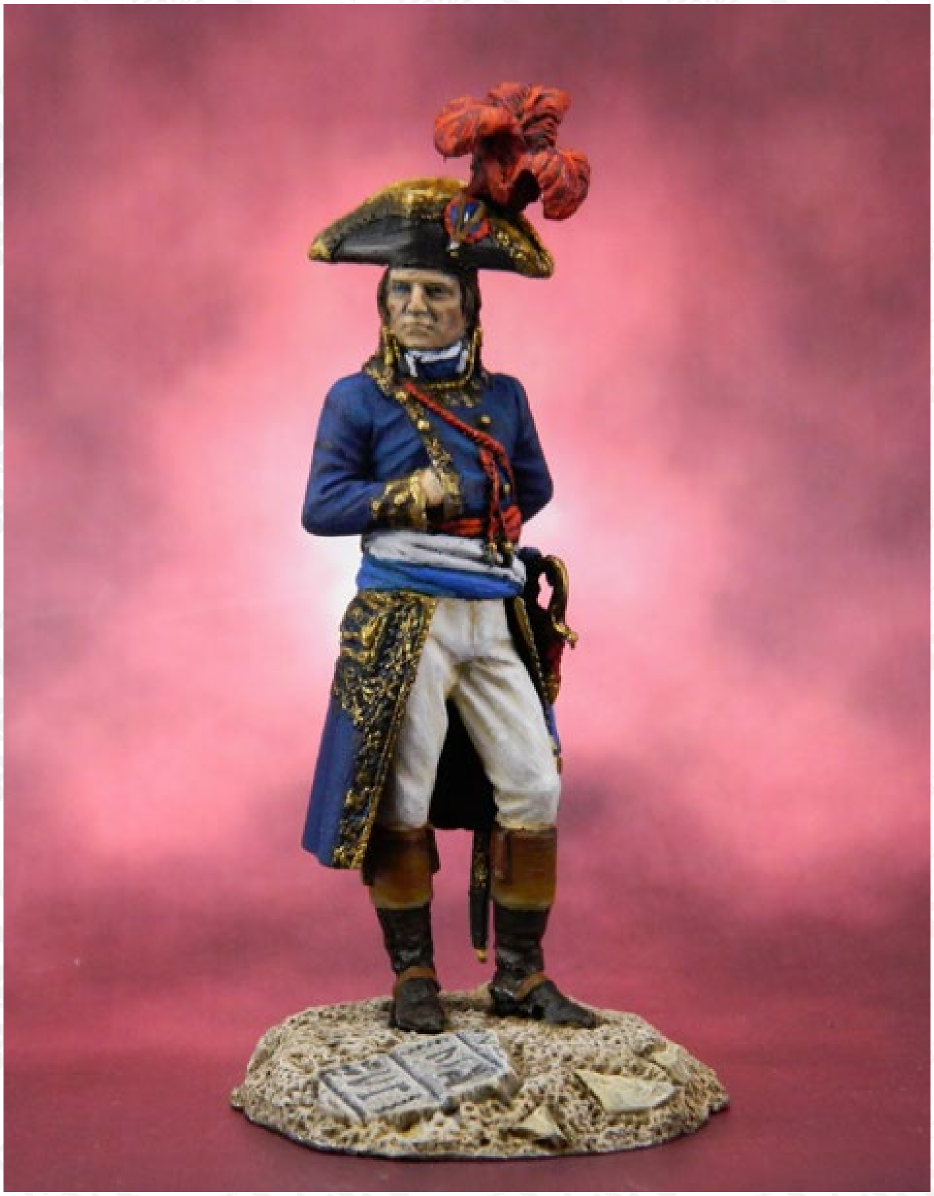
PAINTING COMPETITION

in colaboration with

Pegaso Models

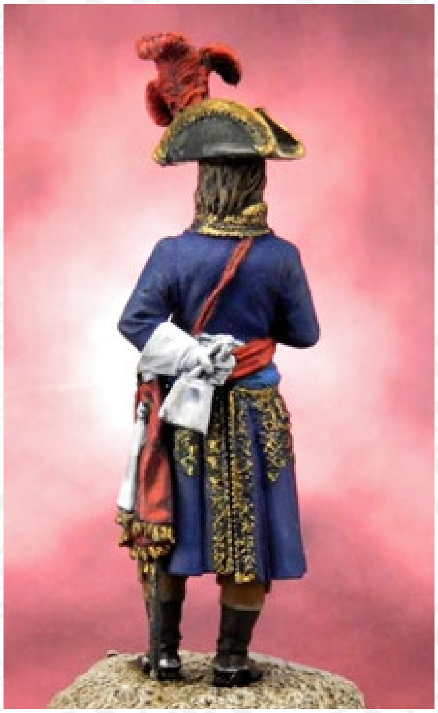
Welcome to the first update for our painting competition where we are collaborating with Pegaso Models.

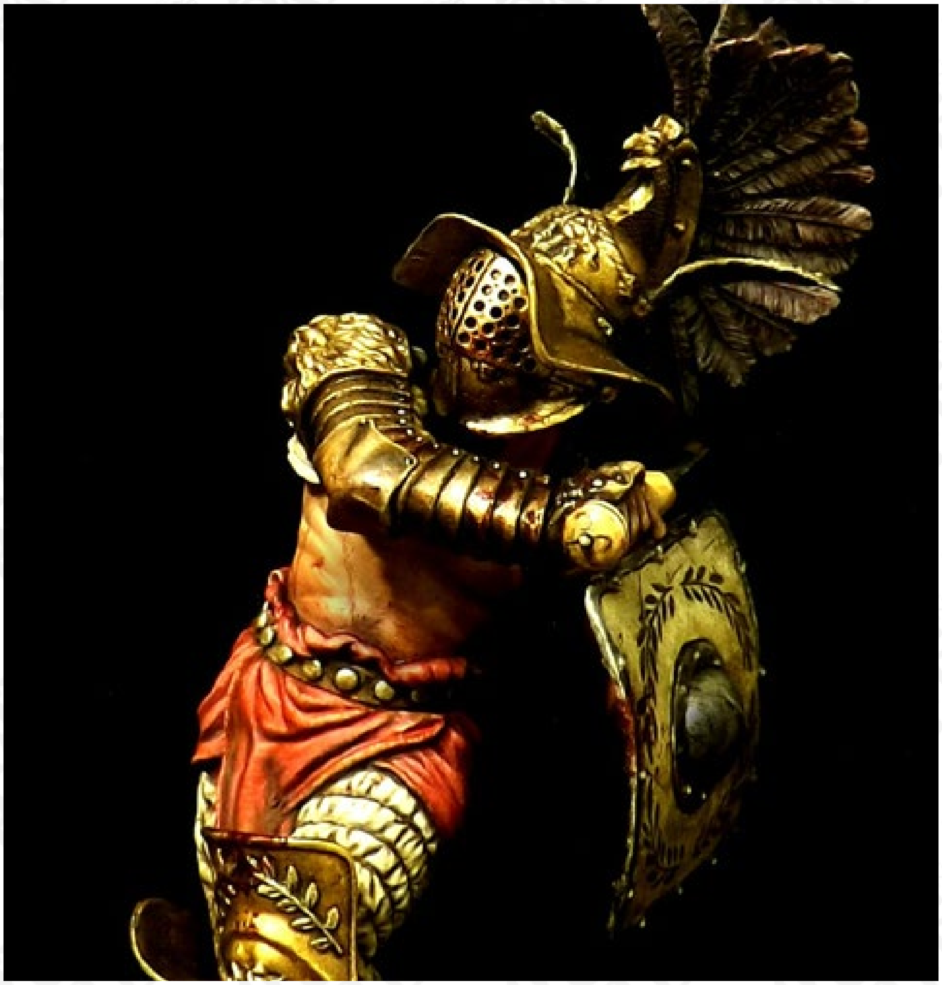


Napoleon in Egypt - Juan Luis Liano

My name is Juan Luis and I have always enjoyed painting miniatures.

I have done it since I was about 12 years old and I have always liked Napoleon. That`s why I have chosen him for the contest. This one seemed perfect, because of its quality, in relation to others I have seen.





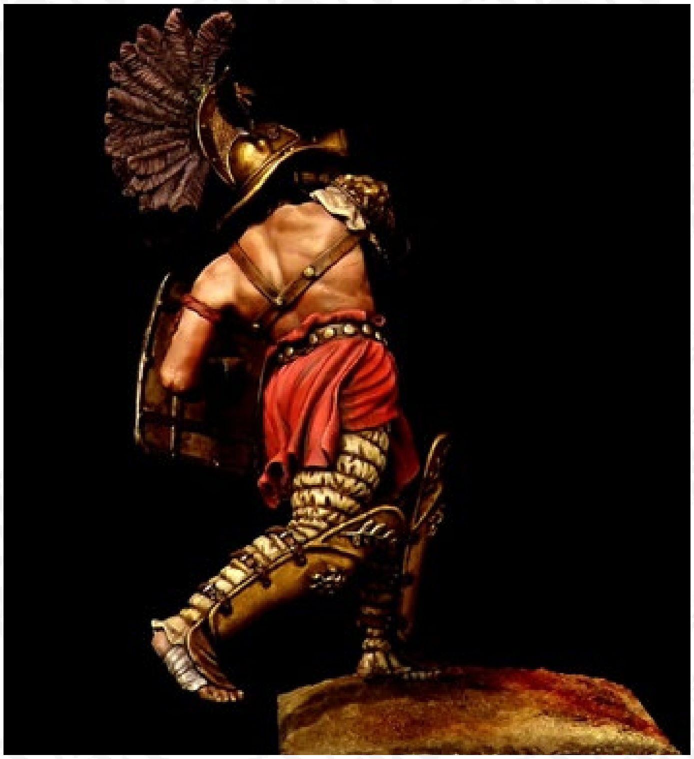
Gladiatore Romano Thraex - Fabio Naskino Fiorenza

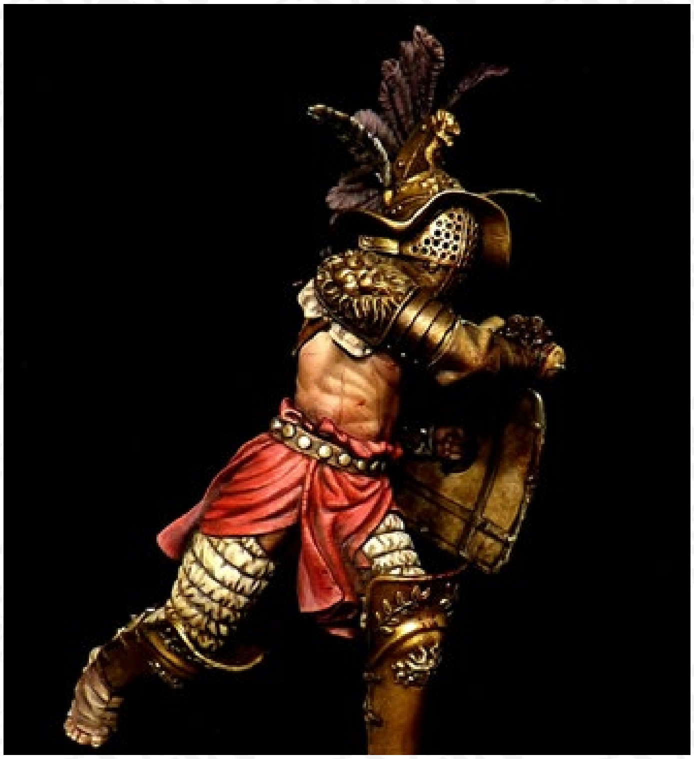
This is a wonderful model of a gladiator in 90mm from the thraex class. The kit is almost 18 years old; however, it is definitely modern in his sculpture.

Different from the box art, I have chosen to set the figure with his left leg up which, in my opinion, gives him a more dynamic pose.

I have painted the skin starting with acrylics and then defined the details with oils; I have used enamels for the metals and then several washes with oils; I have painted everything else with acrylics only.

As a final touch, I decided to add some weathering: I have used a mix of red and black oil colours to create a blood effect, but diluted it with linseed oil to keep it glossy.





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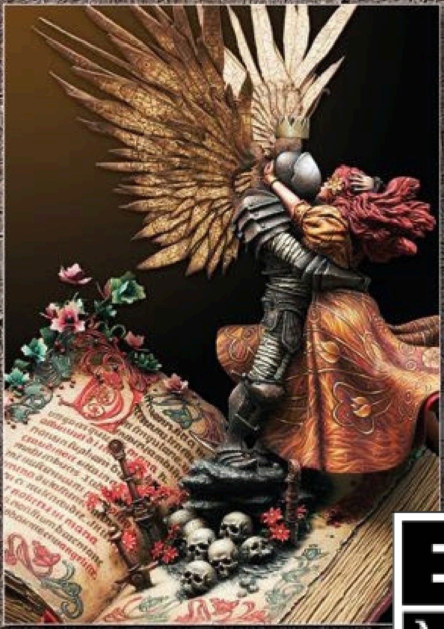

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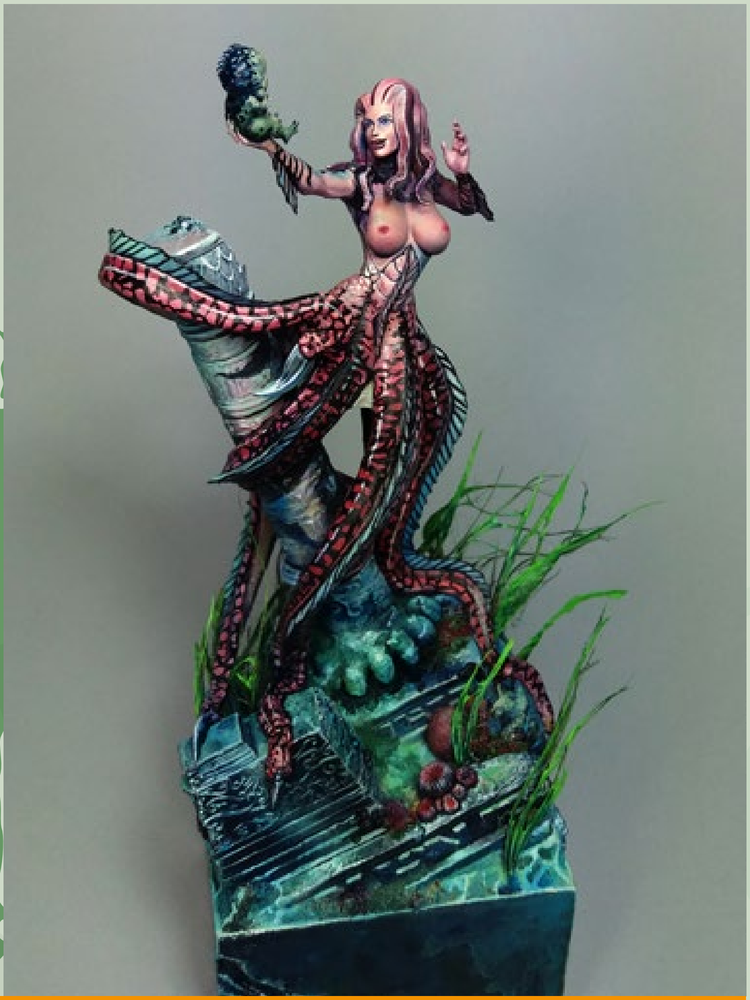


Kabuki Studio's Dark Siren

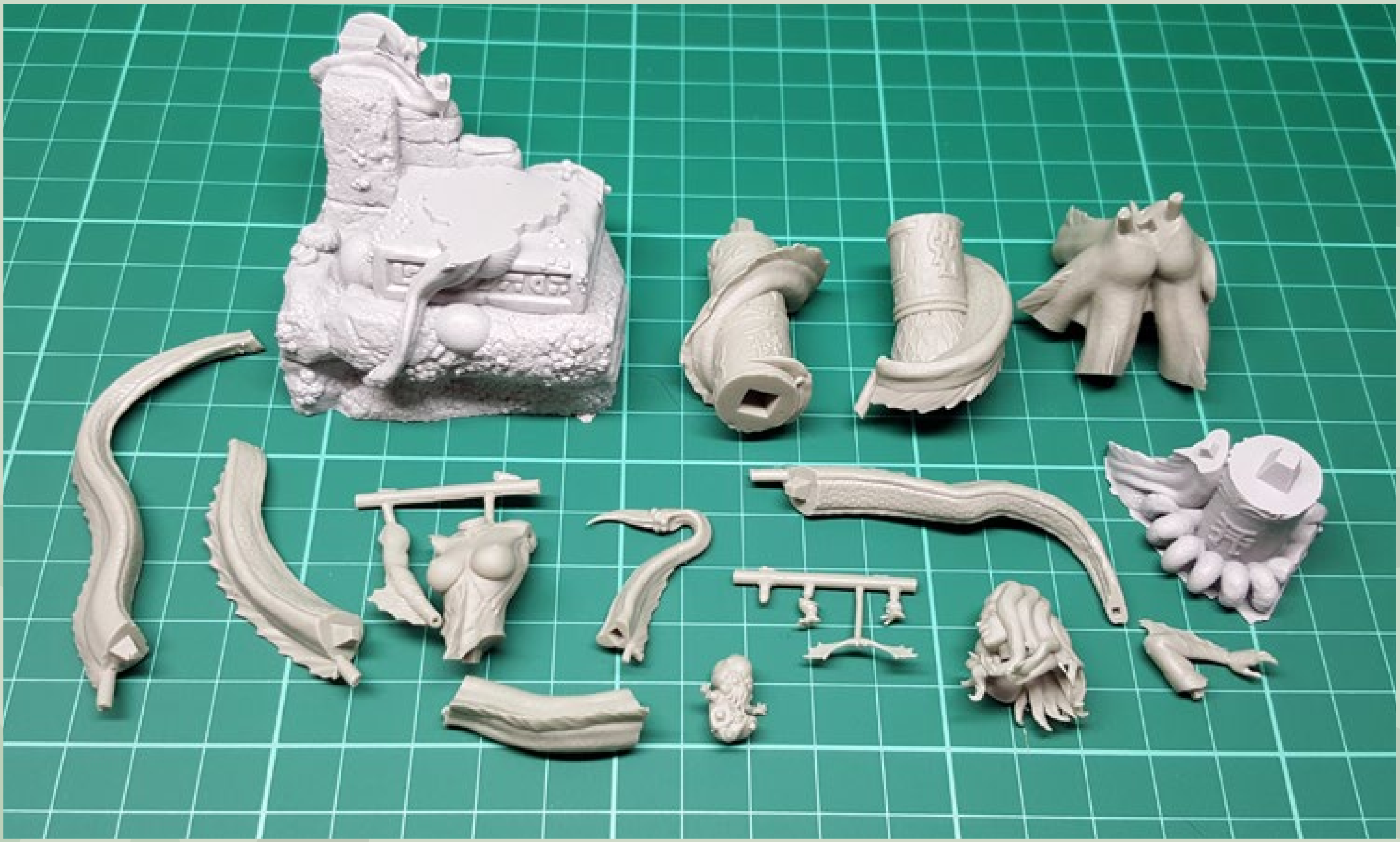
Kabuki Models

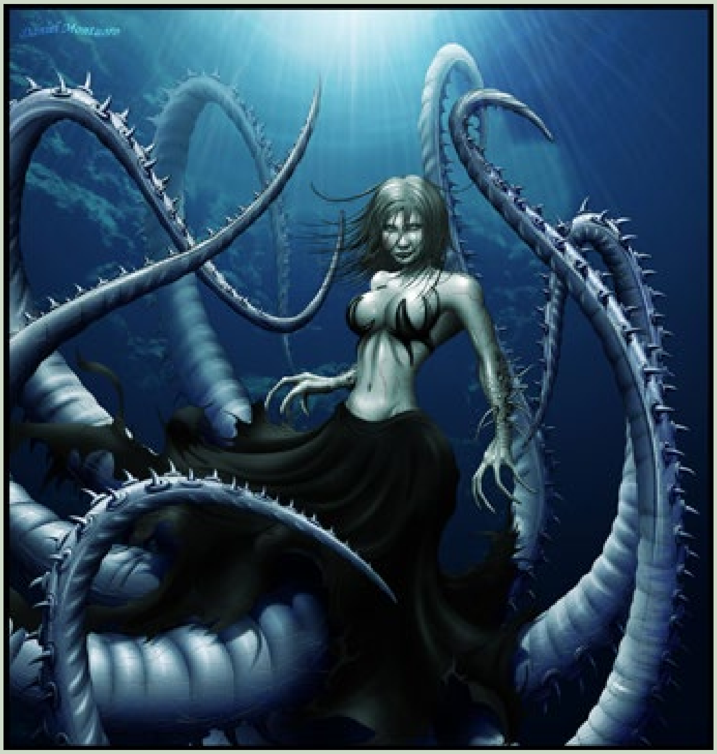
FPM has been working alongside Kabuki Miniatures on various projects now for some time; some of this you will see in the next coming months.

Rodolfo and I were discussing Banshee's excellent new paint job for the Dark Siren when he asked me if I wanted to review the figure for FPM. Of course I jumped at the chance, as it looked like a very complex figure with many aspects of interest.

So what do we get?

She arrived nicely packaged as usual (the last 4 figures I have had have all been very secure) and promptly. I waited just 4 days from notification from Rodolfo it had been sent before the postman handed the package over to me. Dark Siren comes in a standard clear plastic package with, on my version anyway, an alternate box art on the back. On opening it, you get a couple of poly bags crammed with pieces and a huge base.



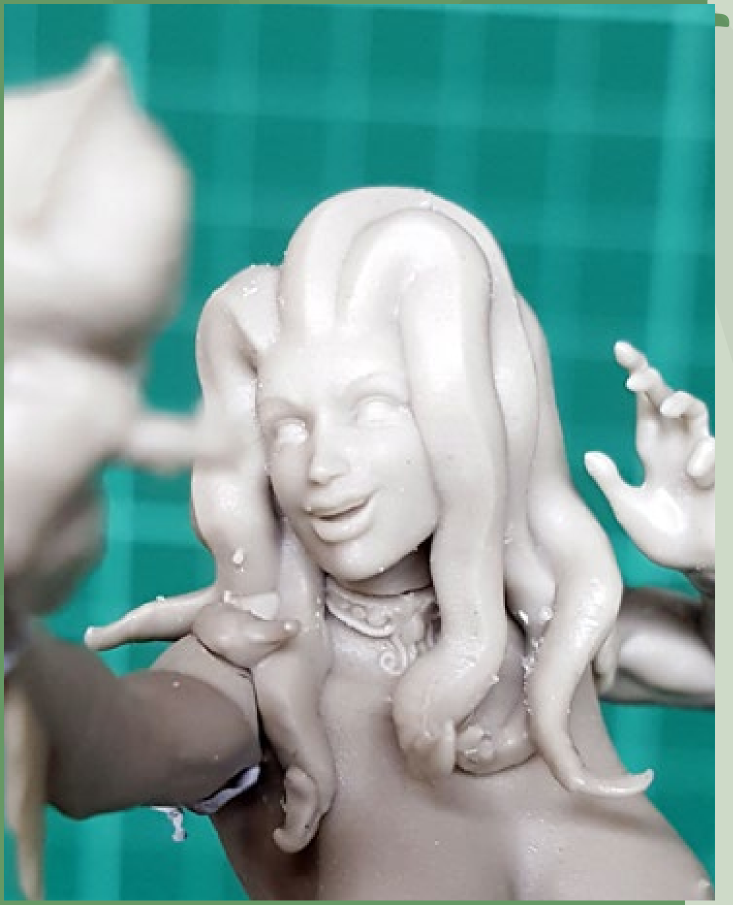


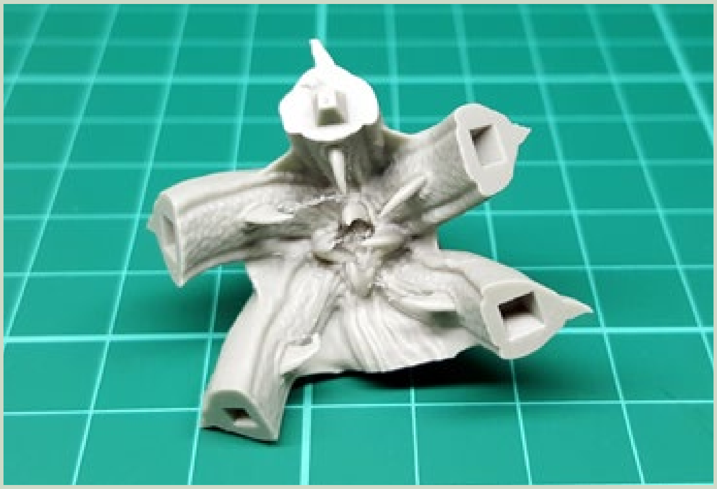
Having a quick look over the pieces, you can see this kit comes with a whopping 18 pieces. The only difference I noted from the box art was that my set didn't have the 2 nautili in it. Not too sure if they are meant to be included? I have noted they aren't present in Banshee's box art version. No matter--it doesn't take away from the kit, in my opinion.

Alessandro Trombetta has sculpted a very unique vision of a Cecaelia, a mythical half human half octopus, also sometimes referred to as a form of mermaid or a sea witch, the most famous one being Ursula brought to the big screen by Disney Studios. This piece comes with a great scenic base and is finished off nicely with a little touch in the form of a cute baby Cthulhu.

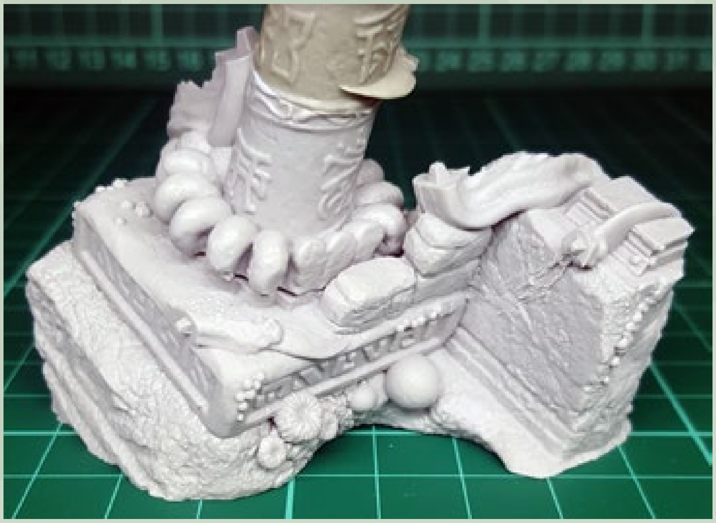
Let's take a closer look.

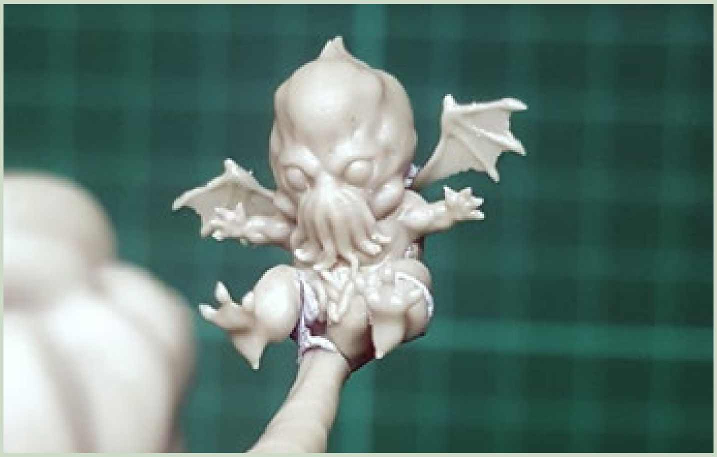
Starting at the head, she seems a rather happy chapette, but then this is probably to do with what she is holding. It does give you a sense of joy conveyed very well. She comes with a bare torso. Now usually I have an issue with unnecessarily naked woman models, but this time it fits. If she was clothed, I think you would certainly miss certain details like the gills under her breasts and the fins that start on her stomach. This flows down into six tentacles; now before you say octopi have eight, she has two human arms completing the octet. Alessandro has added some nice touches here, turning the lower torso upside down you see he has included some barbed spikes and a rather nasty looking beaked mouth. The tentacles are nice and smooth, allowing you to add any type of octopus pattern you like. Let's face it, looking through these wondrous beasts there are plenty of colours and patterns to choose from, so they will never be wrong! Following these tentacles will lead you to a very nicely detailed base, as they are wrapped around a sunken column from some ancient forgotten civilization (well, that's what I imagine anyway.) Lastly, as a separate piece, we have the fore mentioned baby Cthulhu. It's a cute little fellow with a great little maw of writhing tentacles. I'd love to know the back story of this and why she has him, other than it makes a great aesthetic.

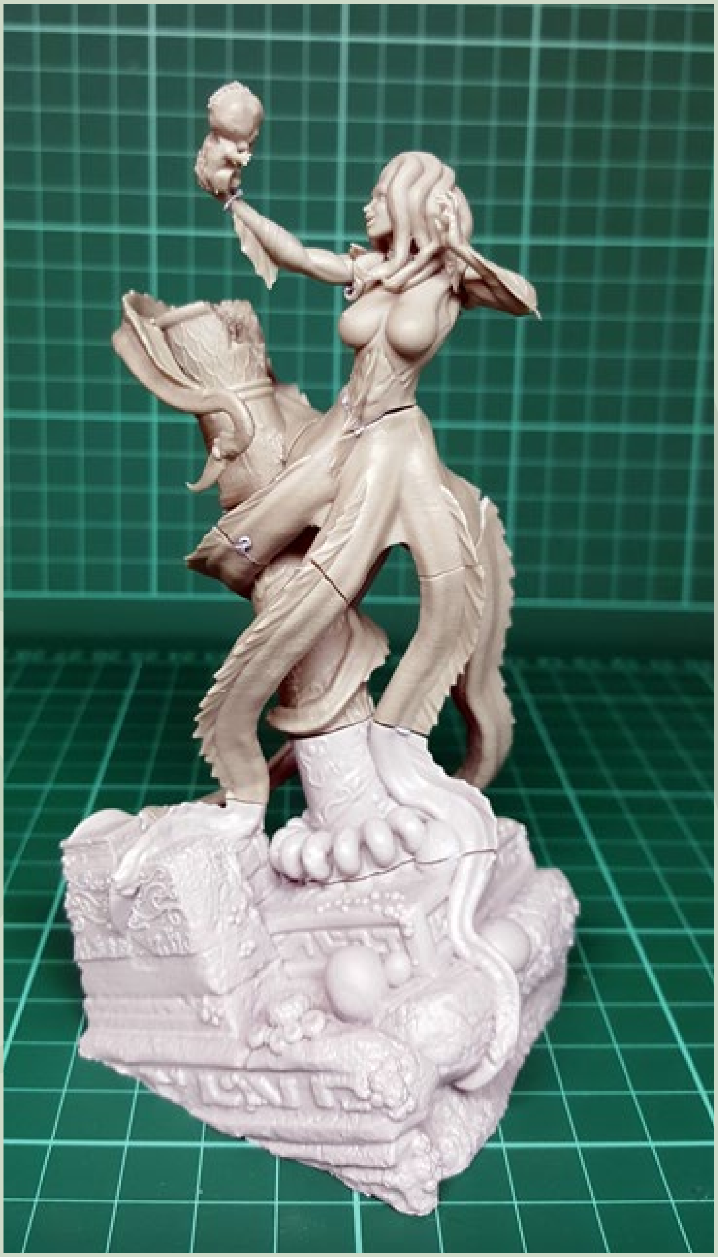




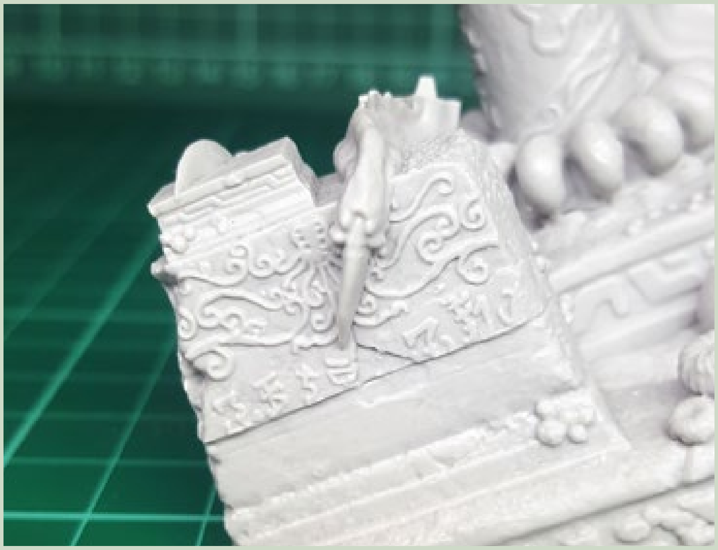
I have, of course, done my usual dry fit. I'll only show this model back and front to give you a sense of how well the model goes together, as I would rather show a few shots of Alfonso Giraldes excellent take on her with his box art that Kabuki has supplied FPM with. One thing I haven't mentioned up until now are the gates. Prepping for the dry fit showed how well these have been thought out. Not one was in a place that ran the risk on damaging detail when removing them.

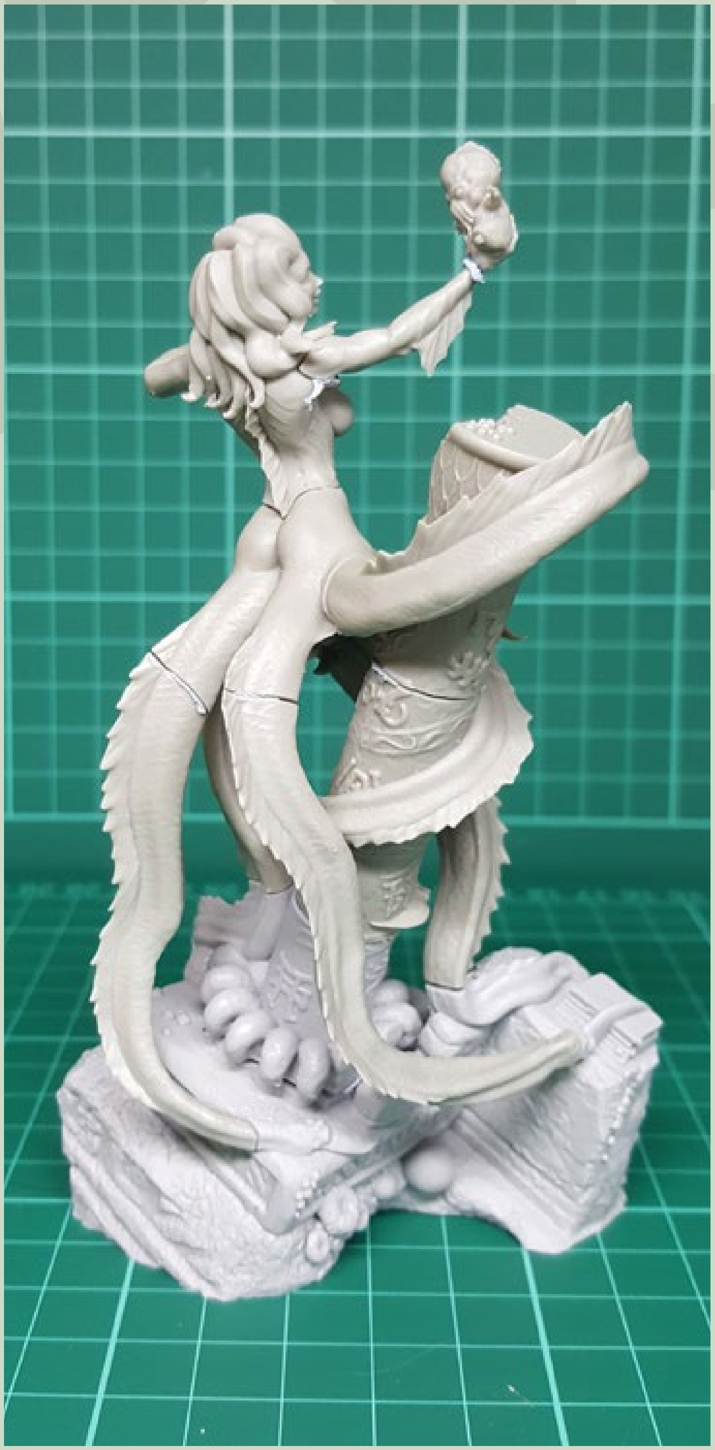






Overall, I think this is a great model and a myth that's not been done by any other figure company that I know of. Add into that the Kabuki twist as Rodolfo (owner and art director of Kabuki Studios) likes to say and I think it's a great figure for any painter/collector. The price point some think might be a little high, but then although this is 75mm, she is far bigger than your standard 75mm figure. Add the fact you are getting a fantastic base that is in itself is a good chunk of resin, it brings the price into perspective. So if you're looking for something different to paint, I can highly recommend you check this out.





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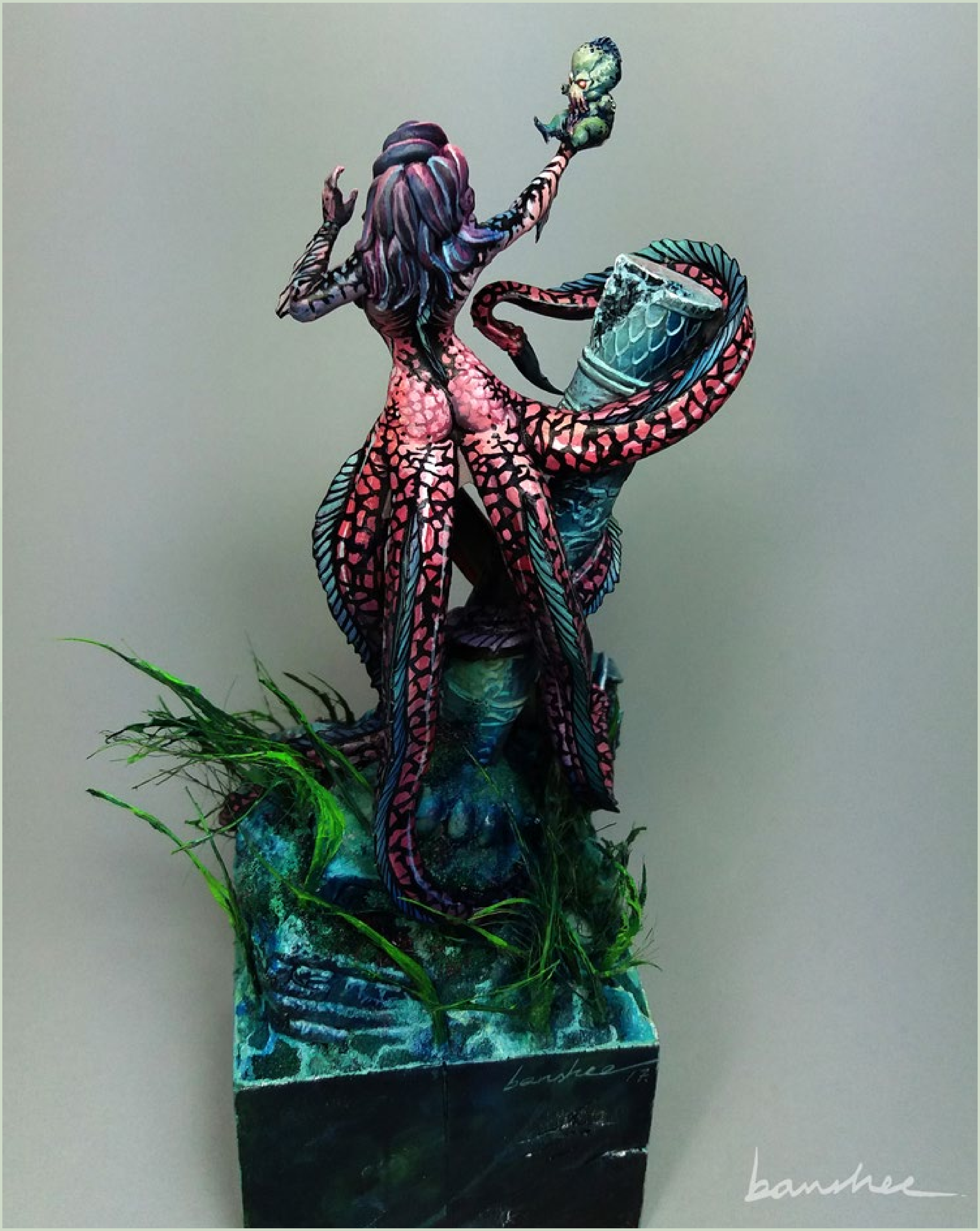

banshee '17
banshee

insight interview with Mirko Cavalloni

Words & Questions Davide Rainone

Place of origin? I was born in Voghera (Pavia, Italy) and I live in Torre de' Negri, a little countryside town inside the old farmstead of the famous noble family Visconti.

Years of painting? I have painted for about 11 years.

Major awards? I have won many important trophies. 11 Golden Demon statues, 4 golds at the World Expo Montreaux in 2011 and Stresa 2014, and some Best of Show in many other contests.

Future plans? I am running a big project with Aradia Miniatures, but also some other personal ones.

Mirko Cavalloni is a well-known Italian painter.

Beyond his masterful painting, I believe everyone admires him because of his great freehand and beautiful scenic bases. His works are also inspiring hundreds of painters because of their outstanding quality and storytelling.

Let's get to know him better.

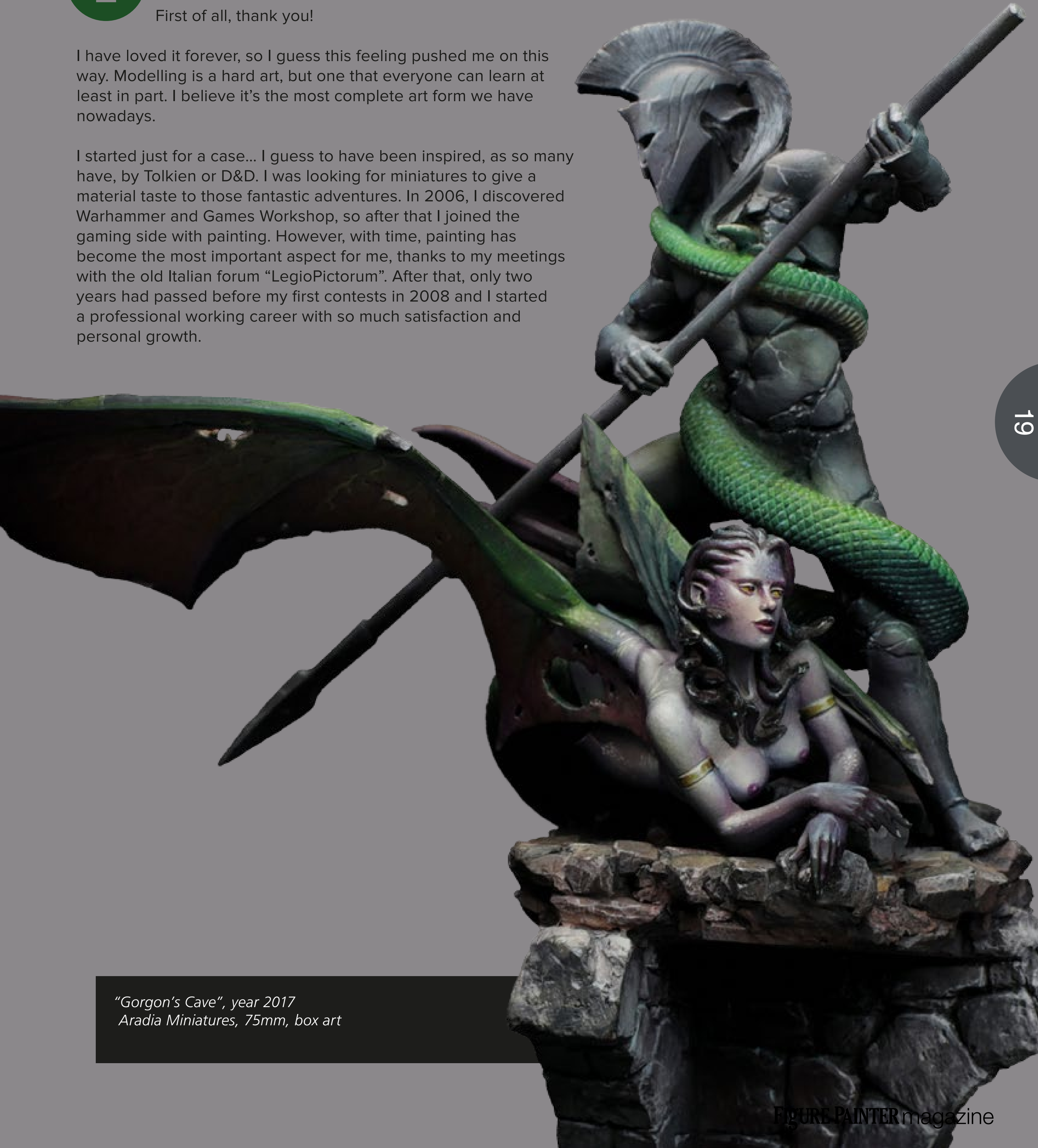
1

You are among the most appreciated of the Italian painters. How did you start the model hobby?

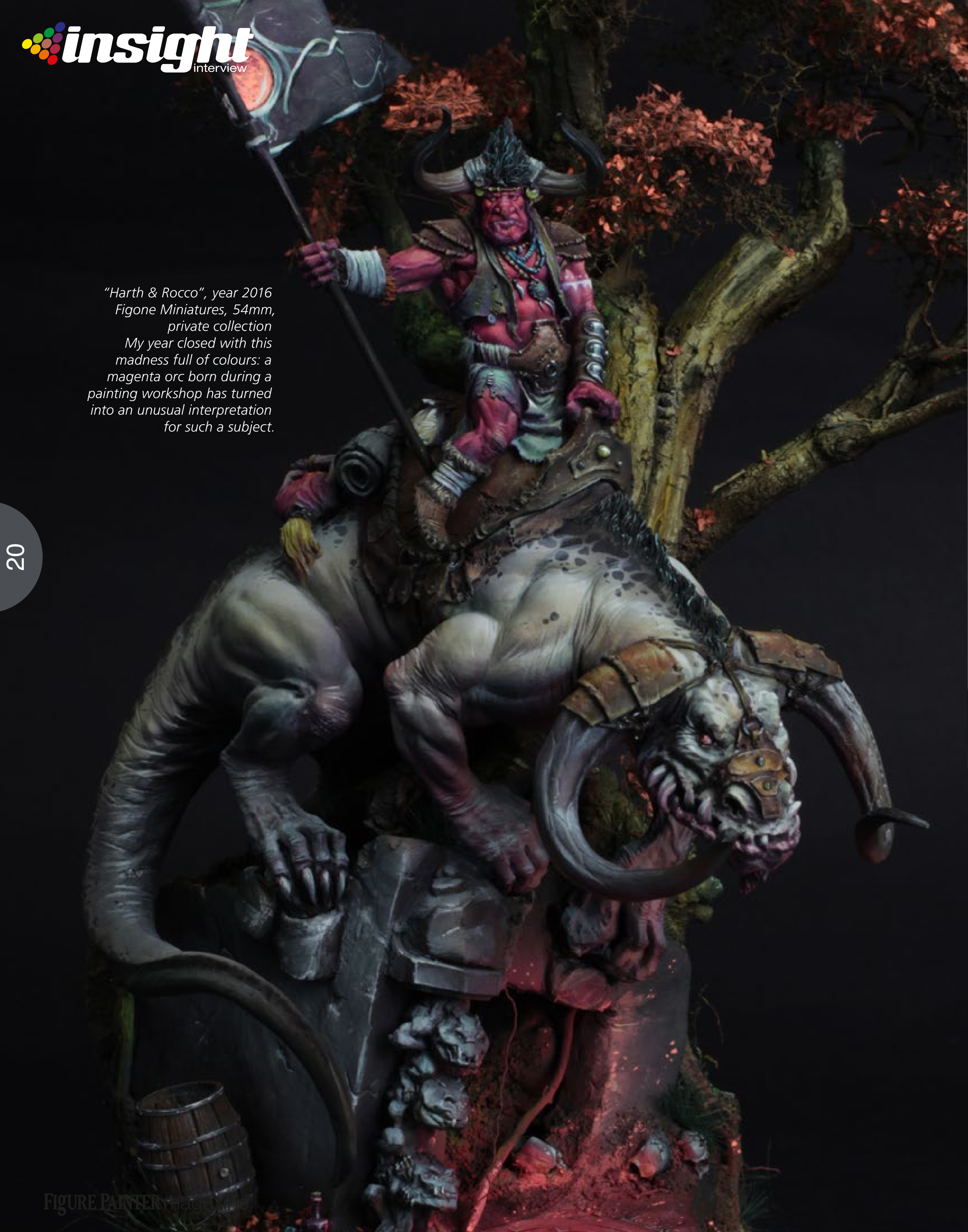
First of all, thank you!

I have loved it forever, so I guess this feeling pushed me on this way. Modelling is a hard art, but one that everyone can learn at least in part. I believe it's the most complete art form we have nowadays.

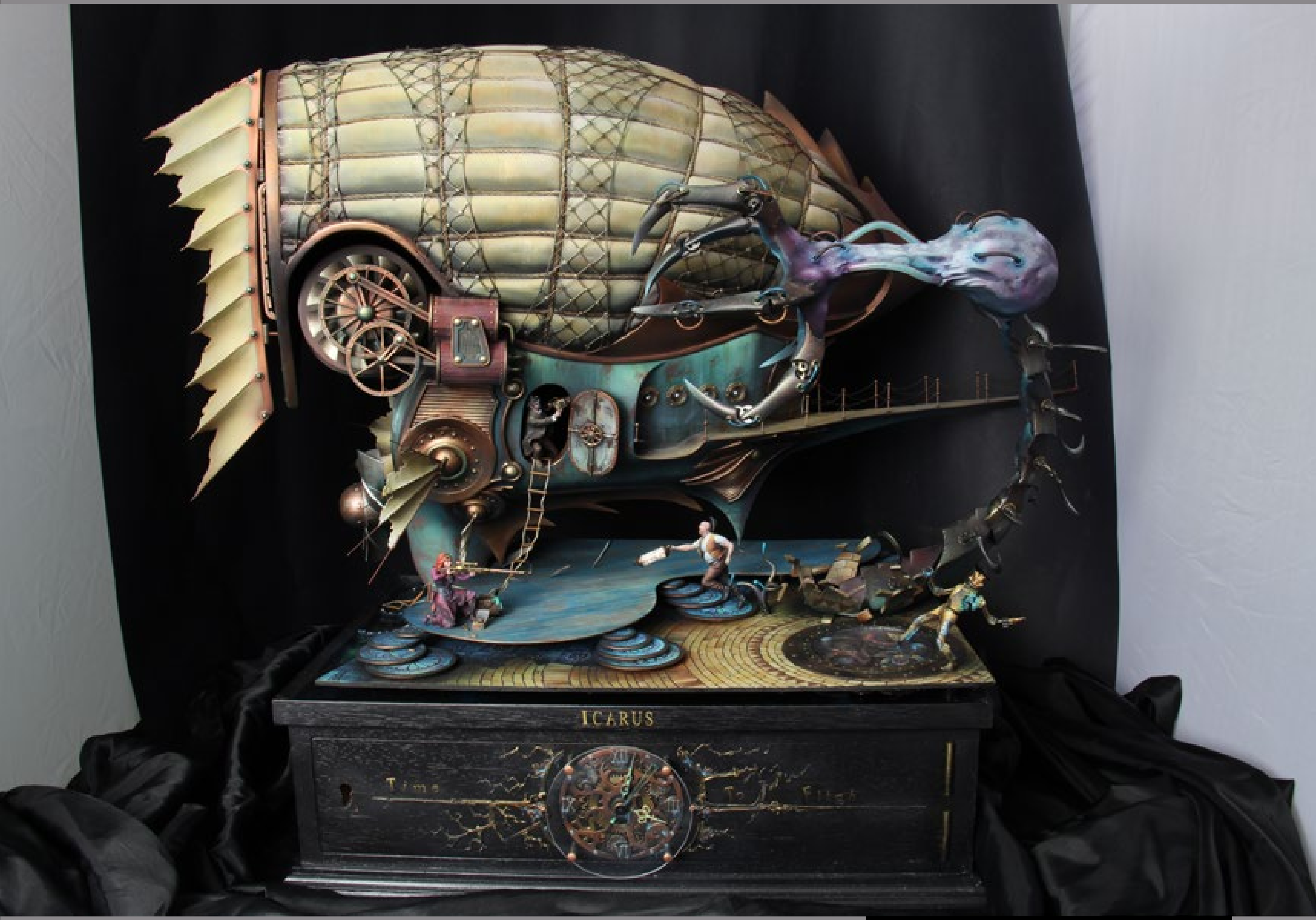
I started just for a case… I guess to have been inspired, as so many have, by Tolkien or D&D. I was looking for miniatures to give a material taste to those fantastic adventures. In 2006, I discovered Warhammer and Games Workshop, so after that I joined the gaming side with painting. However, with time, painting has become the most important aspect for me, thanks to my meetings with the old Italian forum "LegioPictorum". After that, only two years had passed before my first contests in 2008 and I started a professional working career with so much satisfaction and personal growth.



"Gorgon's Cave", year 2017
Aradia Miniatures, 75mm, box art



"Harth & Rocco", year 2016 Figone Miniatures, 54mm, private collection My year closed with this madness full of colours: a magenta orc born during a painting workshop has turned into an unusual interpretation for such a subject.



"ICARUS: Time to Flight", year 2014 Sculpted by Alessandro Bruni, 54mm, my personal collection Stefano Morono had realized some sketches about the figures. This diorama is the first model in a series about the concept of TIME. It has a functional watch inside and some components that light up in the dark.

2 *Tell us about yourself as professional. What about your relationship with companies such as Pegaso Models or Aradia Miniatures? What about your freelance painting activity? Tell us about the particular projects you are working on.*

Yes, I paint for companies and for private collectors on commission, but my time to realize many personal projects is very little and my ideas for them are starting to accumulate.

I collaborate occasionally with Pegaso Models. I thank them for the opportunity they have given me to paint such a beautiful model sculpted by Andrea Iula: Tarathiel, Moon Elf.

The collaboration with Aradia, instead, has started since their very foundation because the owners have been my students. They are doing a great job and I wish them to get better and better.

Another collaboration has been with the "MUMI – Museum of Miniatures" that have two among my most beloved miniatures ever: Perseo and German Sniper.

My personal project is the production of my own line of miniatures. I am working on it with my business partner and 3d sculptor Diego Rossetti. The first piece arrived on the market last December and belongs to a series of models about myths and traditions from the Far East.

3

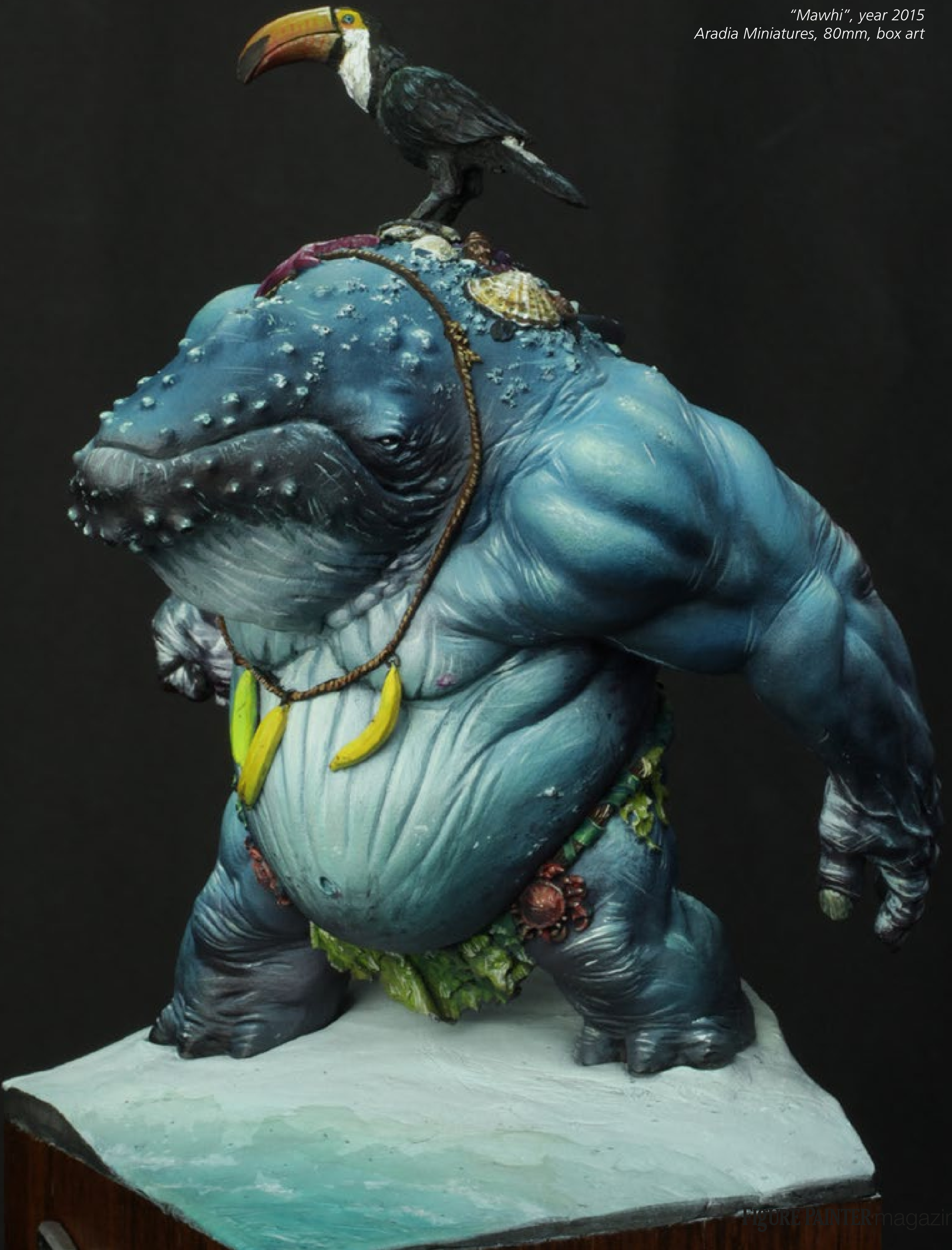
In the painting world, you are also a professional regarding the market and the didactical aspects of the hobby.

Tell us about this.

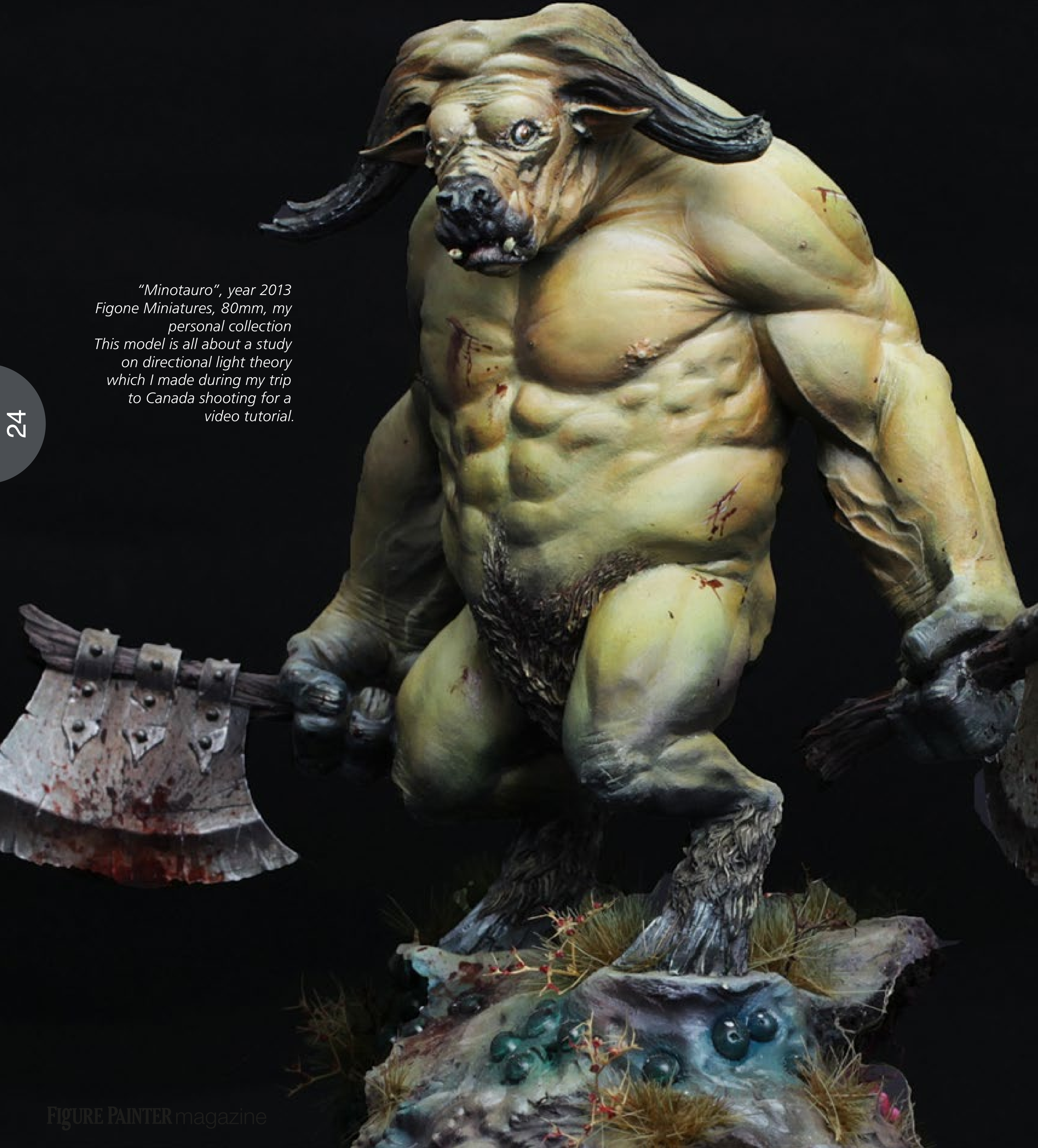
Modelland.it was born as a simple shop with a wide selection of materials for hobbyists; materials that I have tested and invite to use personally. I always propose them to my students in my workshops and all of them have found them good and useful. Obviously, everything has its own optimal field of application, so I am always researching for news.

I love what I have done with Modelland.it and its idea as a helper for modellers, but in the last several months I have had a lot of personal issues that has left very little time to dedicate to it. I believe that in this new year I can find time again and support it with my efforts and experience and put it to service for the new generations of painters.

ICARUS
To Fligh



"Mawhi", year 2015
Aradia Miniatures, 80mm, box art



“Minotauro”, year 2013
Figone Miniatures, 80mm, my
personal collection
This model is all about a study
on directional light theory
which I made during my trip
to Canada shooting for a
video tutorial.

4 What have been the best moments in your life as modeller?

Certainly, I'd say my first contests and awards, because I remember how all the anxiety and trepidation turned out with extreme happiness!

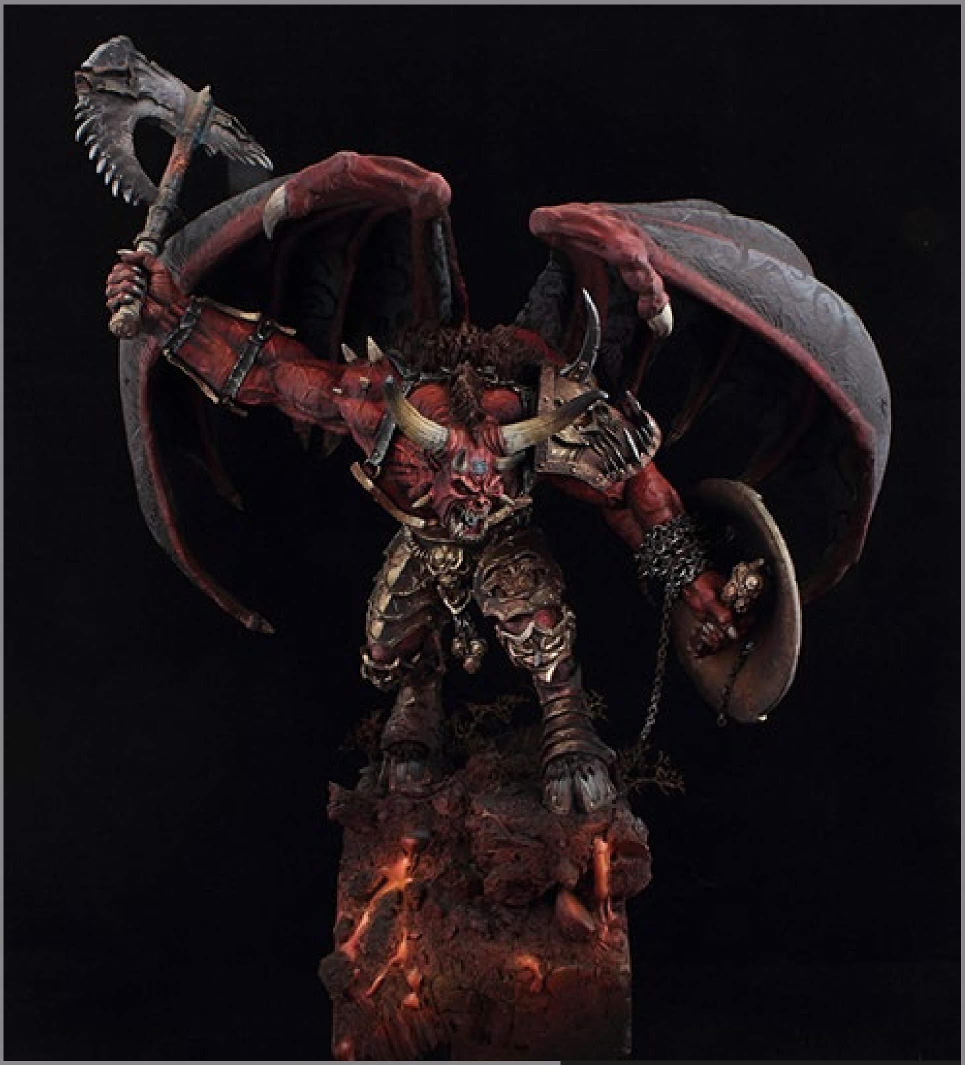
Two models gave me higher satisfaction and both are related to very sad moments in World War II: "Arbeight Mach Frey" and "Perchè?". The sculptor for both is Alessandro Bruni, a friend of mine with whom I hope to work with again soon.

Another moment I will always remember was my journey to Canada to record a video tutorial for Miniature Mentor.

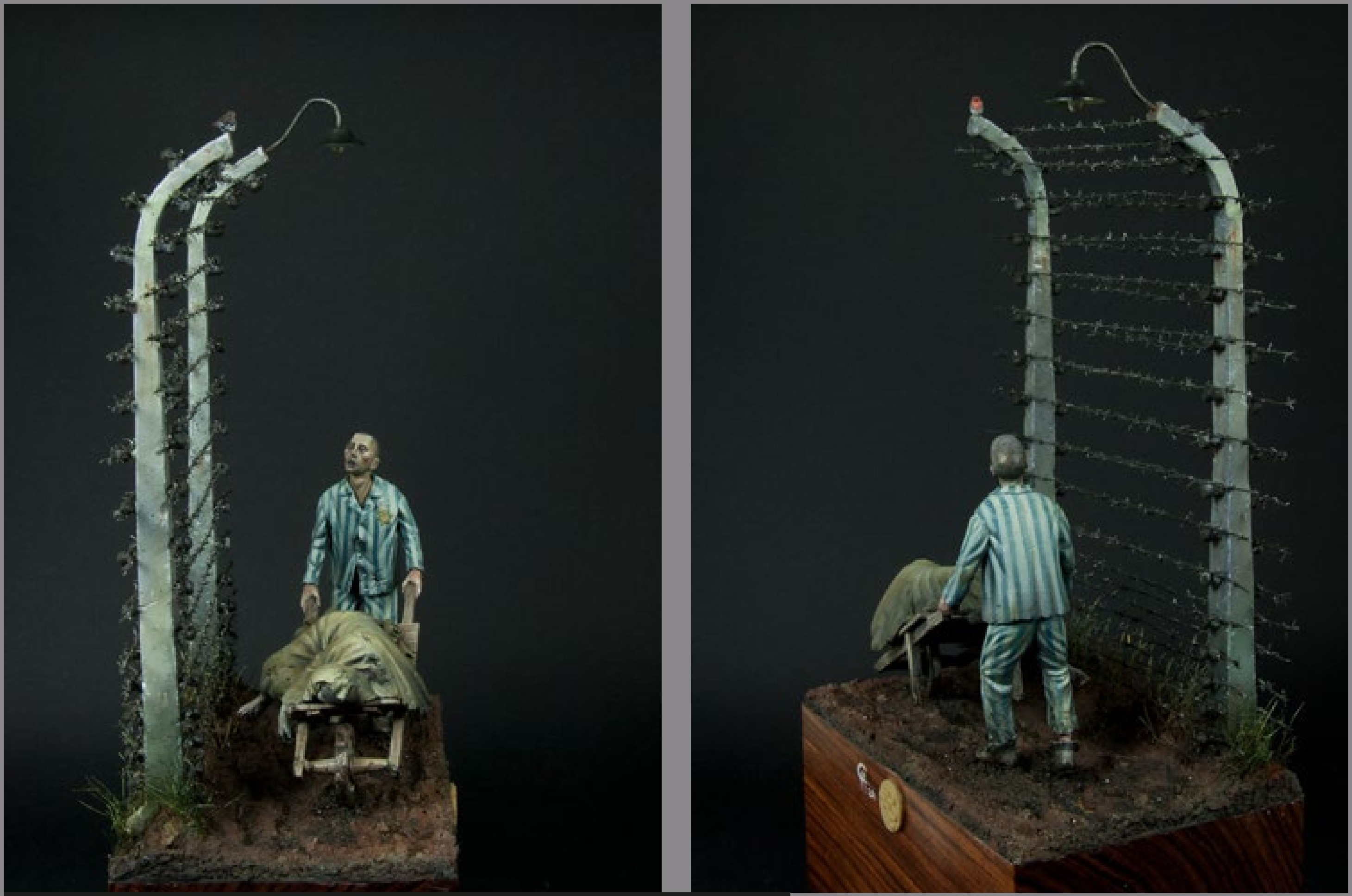
By the way, the greater emotion is the development of a new project: how I bring it to life; everything it leaves inside me, the feelings and memories, are unforgettable. That emotion becomes even bigger when I have success in reaching the observer—the moment in which I am able to pass him something. It is in that moment that I find the will to push myself more and more over my limits.

5 What about your experiences as judge? What are the difficulties, but also pleasures and satisfactions?

Everyone should experience being a judge. It makes you understand that everyone thinks with his own mind and following his own personal tastes. It is not easy at all to judge in certain great contests like the World Expo or Monte San Savino Show, where there are such a large number of entries at such a high level and making decisions in such little time. By the way, judgements must be released... sometimes they are technical or following a sensation, and it may happen that in another moment or with other judges, that same judgement could be different. The judge's job is a hard task, but I guess there are two pros: you can take models in your hands and see every detail from any angle (many can view them only by picture and I assure you that reality is different by far) and you can talk with other judges in an upright comparison with their points of view and turn this into an occasion of true growth. Very often, I have thought that it would be great if the painters could listen to the judgements about their works because this would be much more useful than a simple medal (or no medal) result...or at least I believe this.



"Bid Demon – Khorne", year 2013 Forgeworld, 240mm, private collection



"Arbeight Mach Frey", year 2011
Sculpted by Alessandro Bruni, 60mm, private collection.
Here you can pay attention to the poor guy looking at a robin, a symbol of hope.

6 How do you consider the Italian model world's environment with respect to an international one?

This is a hard question.

I believe there is a lot of unexpressed potential. It is a hard job to undertake here in Italy because of many reasons I won't explain here.

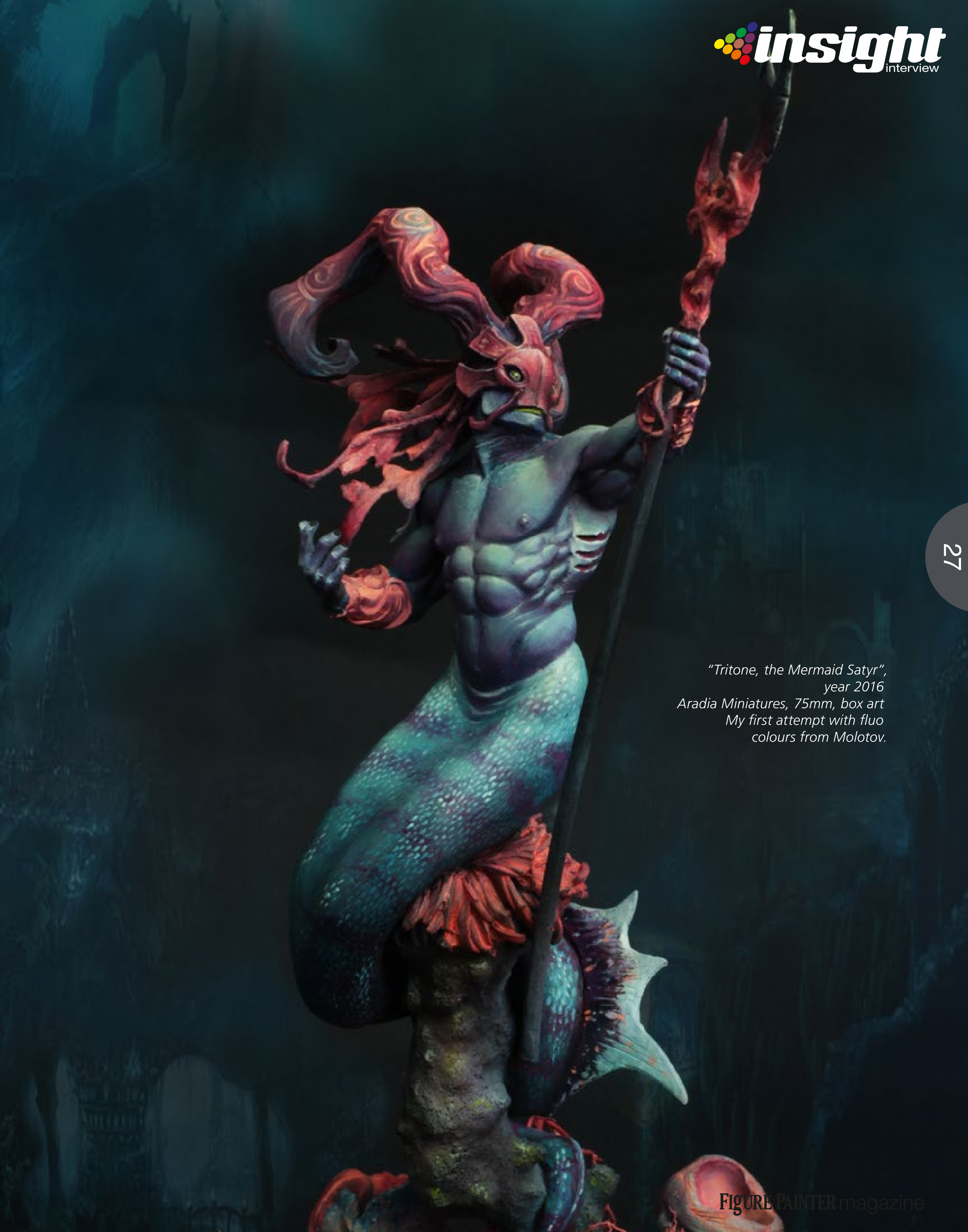
What we should do is to unite ourselves, to create a studio (or more, but this is not easy to do in such little time), but virtually talking is what is already being done by my good friend and master Fabrizio Russo in his project "Pocket Art Contaminazioni".

A fantasy of mine is to realize a little town for artists, a reference place for all the lovers and turn it into a real attraction... It could be only my fantasy, but I see a future in the sector like this.

7 What are your personal tastes when painting miniatures?

My tastes are varied, but generally it is enough to have a charming or well realized subject that I desire to paint and in my head at least 3 or 4 possible versions of it arise...

About painting, in my opinion it's important to give them life with a great richness of tones and chromatic contrasts in order to add value to the sculpt's volumes (that often nothing has to envy Michelangelo's David).



"Tritone, the Mermaid Satyr",
year 2016
Aradia Miniatures, 75mm, box art
My first attempt with fluo
colours from Molotov.

8 *What are your favourite techniques?*

I use mainly acrylics with a brush-airbrush mixed technique. Sometimes I use oils, too.

I believe that is very important to know various techniques and take advantage of their potential depending on the situation. Beyond that, I always like to learn, to test and to seek for new solutions.

9 *What is the most important thing in painting a miniature?*

Have fun, absolutely. When you have fun, everything turns out better...

10 *Is there something you still want to improve or something you want to start to practice with?*

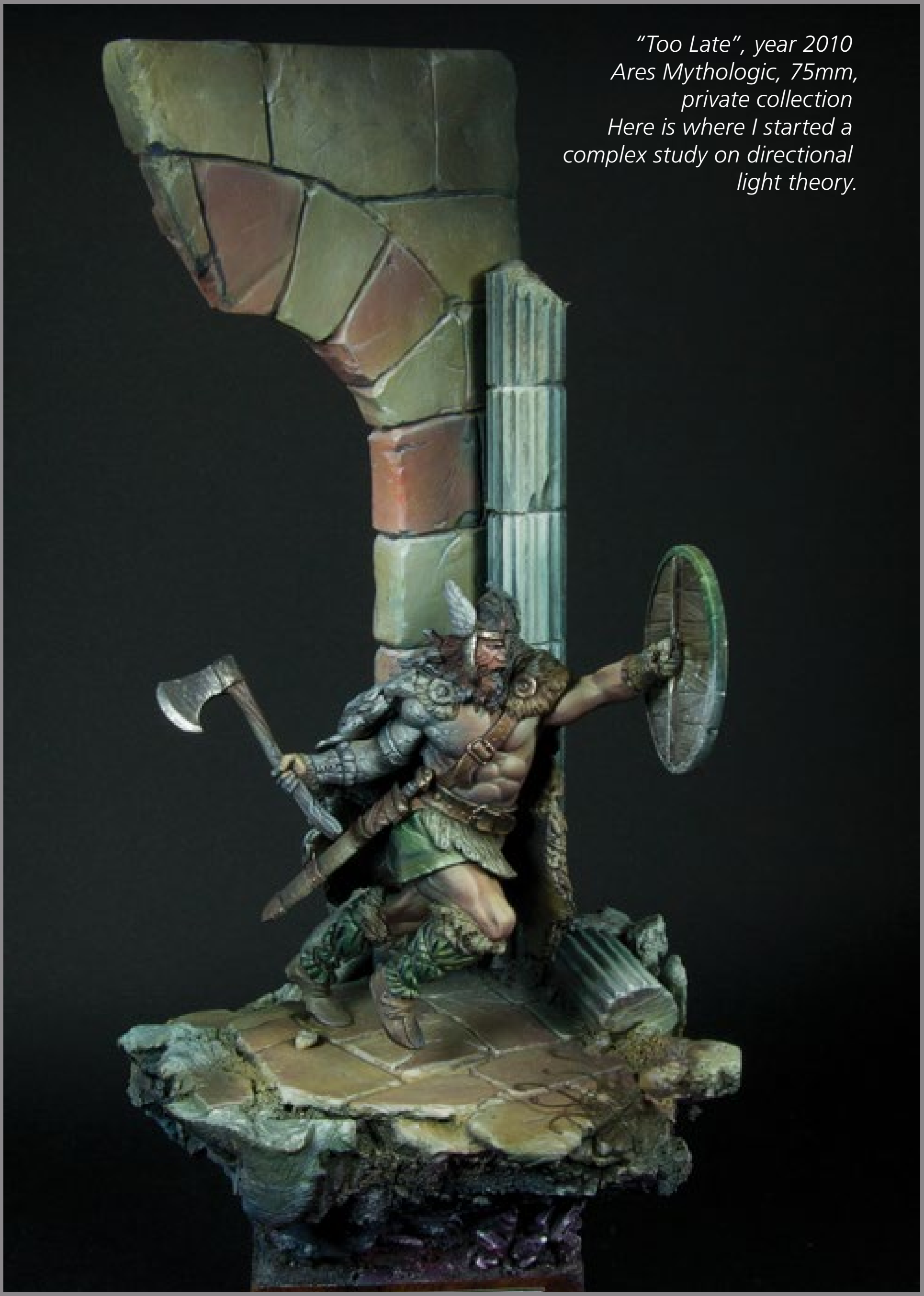
As I told you, I am always seeking new stuff and there is always something new to learn.

Next on my to do list is sculpting.

11 *What you are working on now? Can you reveal to us some news no one else knows about?*

I always work on many projects simultaneously. I always have my mind in overflow, but the only one I can talk about are my personal ones.

Among them, there is the development of a book about scenic bases and dioramas I am doing with my friend Raffaele Du Marteau. The idea was born after the big success we had in our workshop about scenic bases. We both believe that adding a proper base to a model is very important (jungle, desert, urban, post-apocalyptic, alien, etc.). This gives a true life to the model—uniqueness, as with every brushstroke.



"Too Late", year 2010
Ares Mythologic, 75mm,
private collection
Here is where I started a complex study on directional light theory.

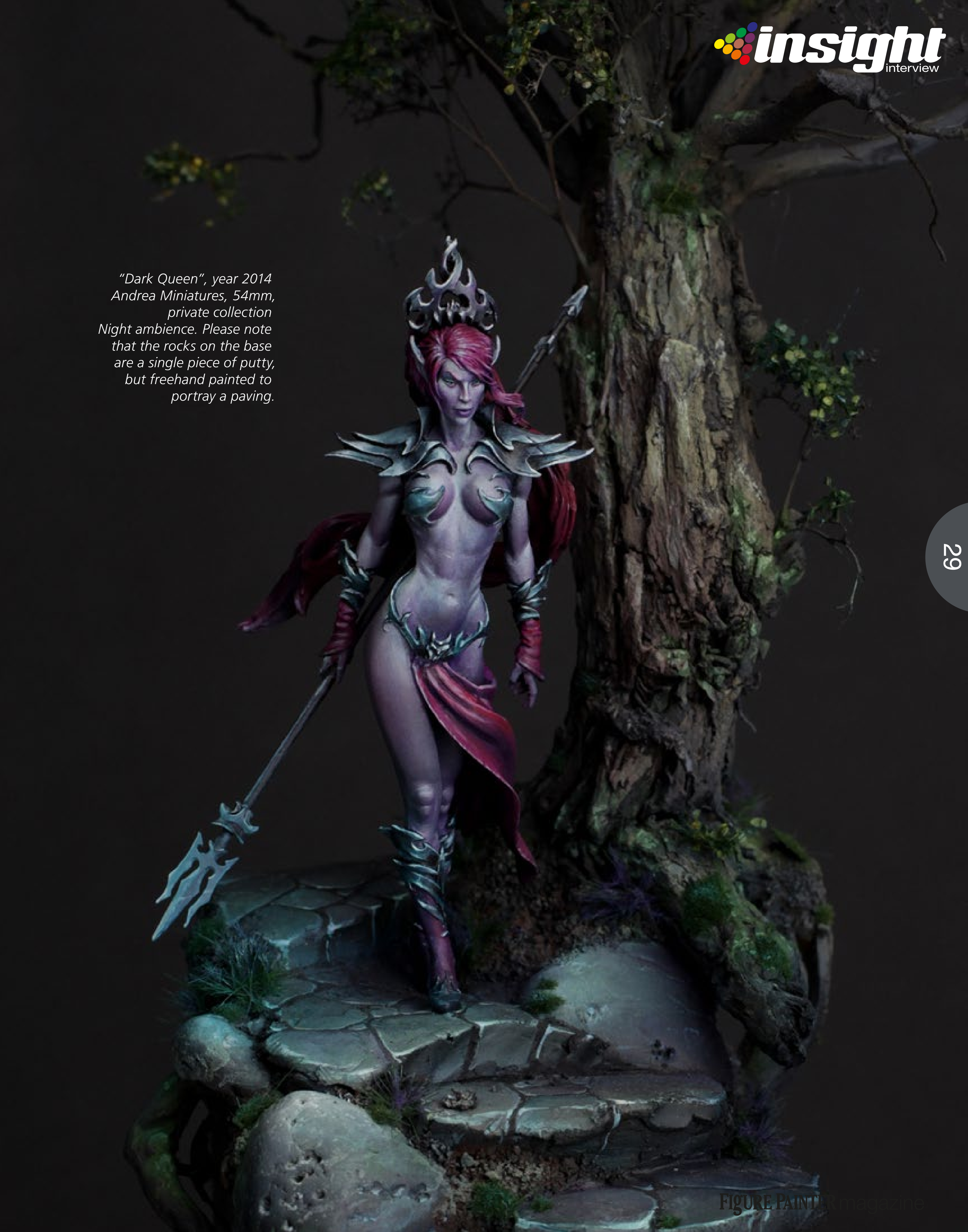
12 *What would you tell to the youngsters that, now approaching this hobby, are watching to the "Bigs" works with astonishment?*

I would have 3.

First of all, have fun! Don't be afraid to ask and, most of all never think you are not able to do something!

Remember that man has learnt to fly and has gone to the moon and will always do wonderful things... This little job I do is to support the fantasy that pushes the man. Everything is possible if you want it.

Thank you very much for your support, bye bye!



*"Dark Queen", year 2014
Andrea Miniatures, 54mm,
private collection
Night ambience. Please note
that the rocks on the base
are a single piece of putty,
but freehand painted to
portray a paving.*

SHOW REPORT

by **Juan Ignacio Corujo**

WORLD MODEL EXPO

CHICAGO ★ ★ ★ ★ JULY 7-9, 2017

We all have participated in different figure and model shows, locally or abroad. But what makes a show really unique? Is it the number and quality of entries? Is it the people? The location? Maybe it's the sum of all these things. What I know is that the World Expo, held in Chicago last July 7-9th, was a truly amazing experience. Let´s see why.

After flying from Dallas with my precious cargo (11 figures neatly packed in my hand made figure case), I decided to take the train from O´Hare airport to downtown. After 45 rocking minutes in the train car, I left the station on a beautiful Friday afternoon on my way to the Hilton hotel, only 10 minutes walking distance from the station.

Upon my arrival, I went straight to place my figures on the display area. At first sight, there was a big hall, with approximately 20 long tables (of approximately 20 meters each) covered with white linen. On the tables, there were lots and lots of entries. As I entered the hall, I started hearing several languages: English (with different accents), Spanish, Italian, Greek, French, Russian, etc. At this point, I guess this was my first real contact with a WORLD expo--many nationalities under the same roof, all gathered because of our love for the models.

Once I placed my figures in their respective categories, I started walking around looking at some of the entries and this is where I started my three-day experience of

just pure and simple amazement! On the tables, many of the figures were box art quality (or perhaps not, considering the figures were actually box art!). I also recognized many others as winners of other past shows, such as the Crystal Brush, Euromilitaire, Reapercon, etc. At this time, I started drooling for about 10 minutes in front of Michael Kontraros' "Atonement" (one of my favourite figure models ever).

Then, out of pure curiosity, I began reading the names of the painters/modellers on the entry cards next to the figures...and I started to shrink, almost like "Alice in Wonderland"; names such as Mike Blank, Diego Ruina, Penny Meyer, Alan and Marion Ball, Bill Horan, Doug Cohen, Ben Komets, Sang Eon Lee, Jessica Rich, Kiril Kanaev and Julio Cabos, among others, were being slowly discovered as I walked through the exhibits. I suddenly realized that I stepped into the major leagues, excited by having the chance to meet some artists that I have admired for many years.

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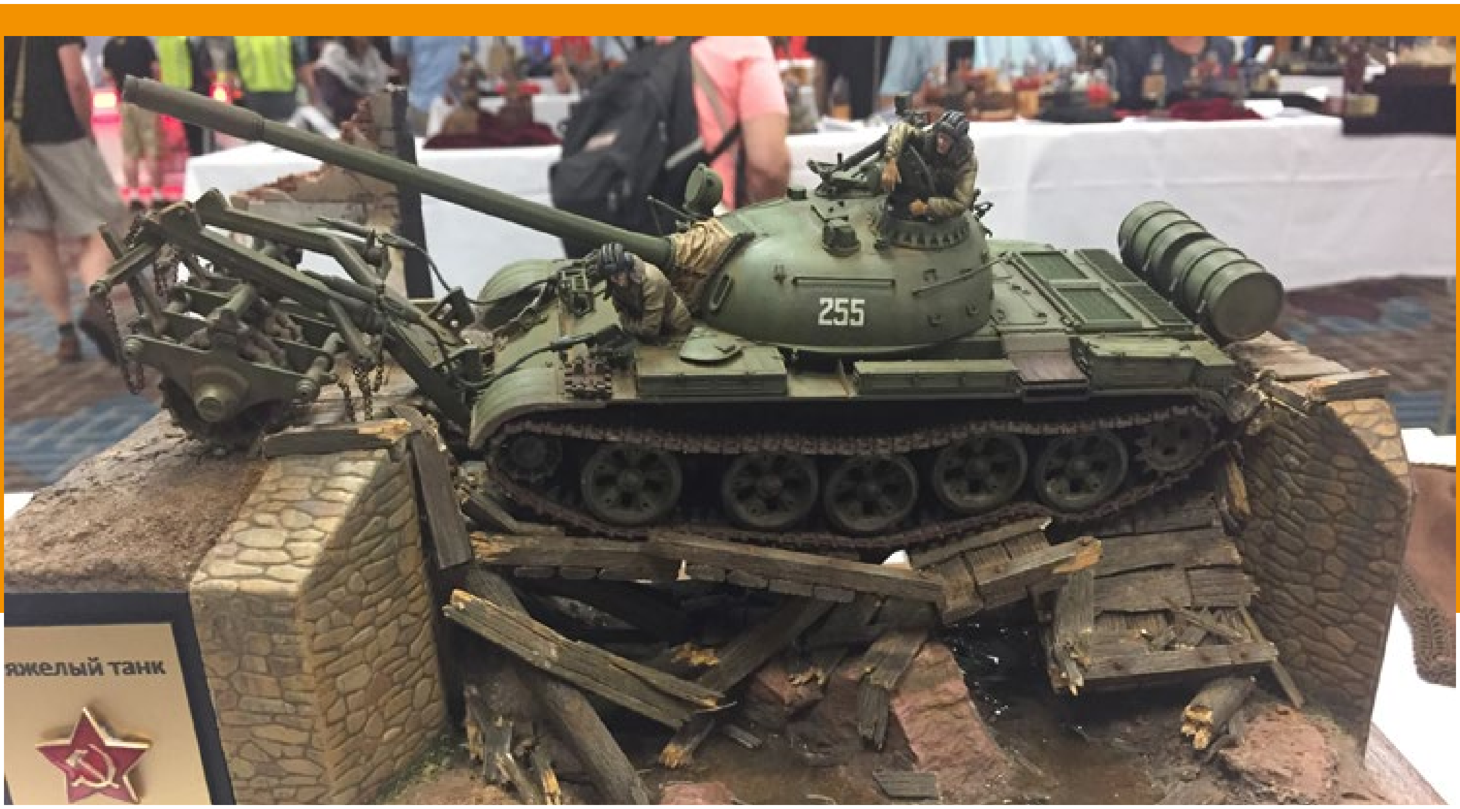


I started walking among the open fantasy and historical displays. As I saw some of the entries, I realized how much I still have to learn from this fascinating hobby. Wonderful pieces were displayed a few centimetres away from my astonished eyes. I stepped in front of the scratch built entry of the Spaniard trio of Juan Avila, L. Esteban and Albert Gros Mascarilla – "El Ultimo Tercio en Rocroi 1643". The amount of detail was astonishing! On top of that, the overall composition was well balanced, inviting me to discover the story that every figure was telling. It instantly became one of my favourite pieces in the show.

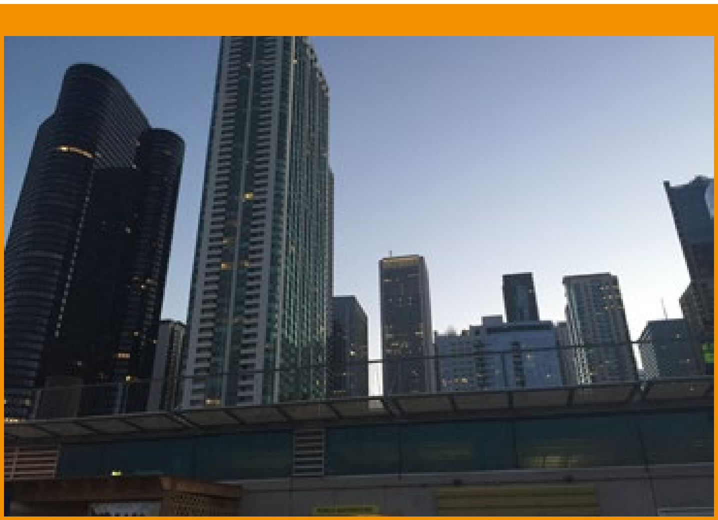
As I walked, I kept recognizing many pieces that have been shown in FPM from previous issues and believe me, what an awesome feeling seeing all these figures; real masterpieces in their own right! All had one thing in common. The amount of detail was a silent testimony of all the endless hours invested in each one of them. Many figures told a story that let my imagination fly; from love to anger, from sadness to pure happiness. I just hope that some of the pictures can help me to explain these feelings.

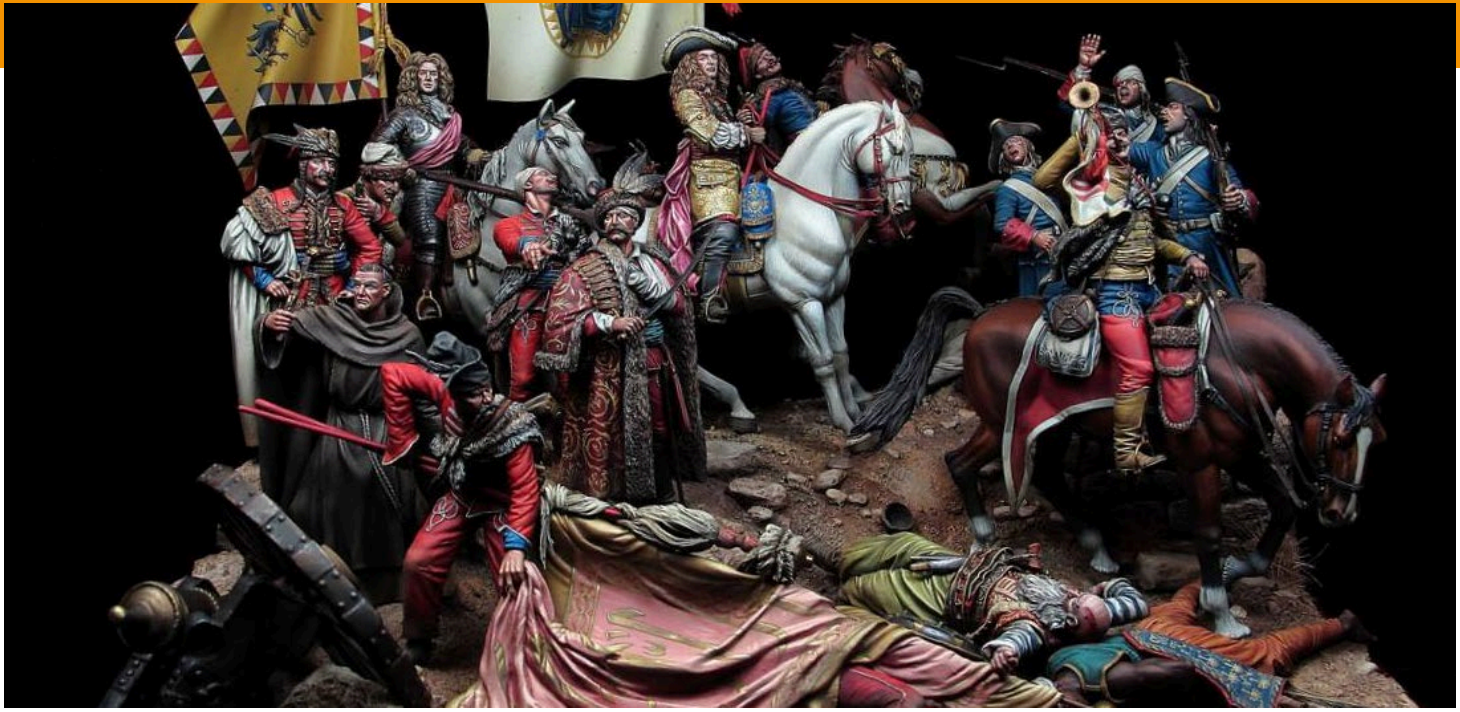
Apart from the exhibit, there were also two commercial areas, with many known stores that have served the hobby for many years. Manufacturers like Reaper and Scale75 USA were displaying their full list of products at the show. There was enough material for everyone, from figures to scale models, books and paintings, etc.

Another aspect that I truly enjoyed at the exhibit was the generosity of private collectors who displayed part of their figure collections, allowing us to see some mythical pieces from legendary modellers and painters, like Howard "Shep" Payne, which are only seen nowadays in books and magazines. Scratch built pieces from many painters were on display for our enjoyment, whose names I recognized after years of reading some old magazines, such as "Euro Modelismo".

During the 3-day event, several conferences were organized where many known artists shared their techniques and knowledge with us. I had the opportunity to attend the lectures of Michael Kontraros, where he explained in detail how he created his piece "Leviathan", and the one from Mike Blank, explaining his vision of focal point, main and support characters and his choice of colours in a diorama. The lectures lasted 90 minutes and both artists were sharing all their techniques and tips to us, in a relaxed and friendly environment.

During the evenings, I had the opportunity to enjoy a fascinating city with old and new friends. During the weekend, I enjoyed a food festival named "Taste of Chicago" and had the opportunity to see a live performance of the Chicago Grant Park Orchestra, paying tribute to the music of John Williams and saw spectacular fireworks on Saturday night from the navy pier. Many people also took the opportunity to enjoy some of the best museums in the world, such as the Art Institute or the Fields Natural Museum. I heard many people





talking about their visit to a real U-boat captured during WWII at the Museum of Science and Industry.

Finally, on Sunday we came to the end of the World Expo with the award ceremony, where all of us gathered in expectation to see how the judges scored our pieces. No matter the type of awards received, I have seen many comments on social media about how proud everyone was after getting any medal or certificate of merit. At the end of the event, several special awards were given, including the "President´s Award" (given to Richard Poisson, Francois Verlinden, and Michel Zeller), the "Bob Zwald Memorial Award" (given to Fabio Nunnari) and finally, four incredible artists were recognized with the "2017 World Master Award"; Michael Kontraros, Julio Cabos, Rick Taylor and Fletcher Clement. The Best of Show piece was announced, after a very close competition (only 1 ballot of difference) between two incredible works; "El Ultimo Tercio en Rocroi 1643", from Avila/Esteban/Mascarilla, and the "Conquista del Castillo de Buda", from Gustavo Gil. The award went to "El Ultimo Tercio en Rocroi", with a moved Juan Avila receiving the framed medal in front of a cheering crowd.

Overall, there was great organization, a friendly atmosphere, an amazing location and a collection of out-of-this-world figures that can only be seen under one roof every 3 years. The next event will be organized in Holland in 2020. I will definitely try to improve my painting skills over the next 3 years and I´ll do my best not to miss this amazing event. I hope that you will also place the date on your "bucket list" and we´ll have the chance to meet there. Until next time...happy painting!

Unboxing

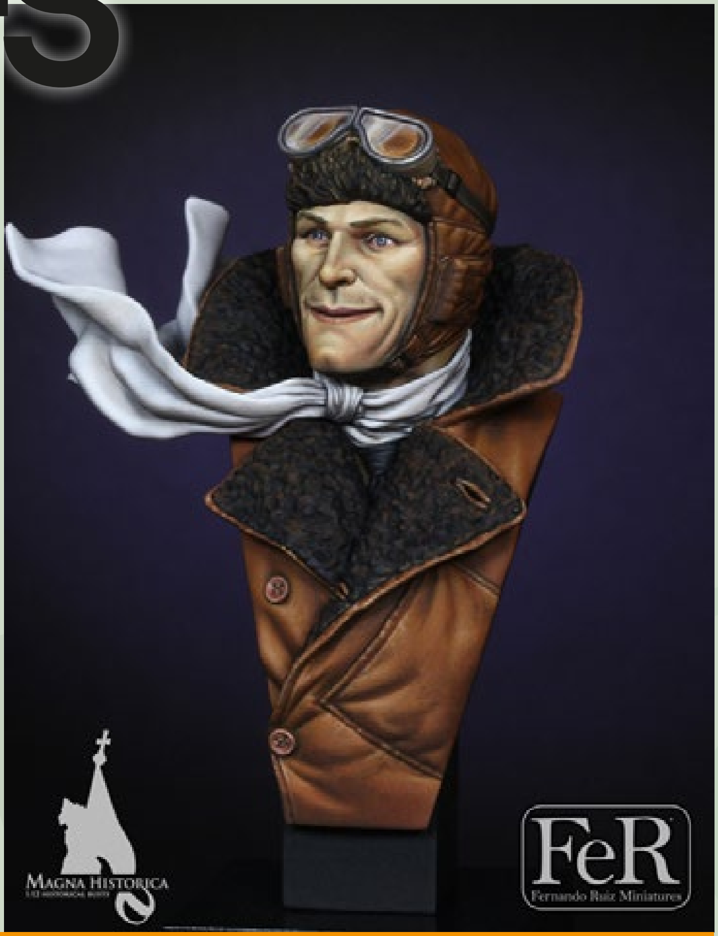
by Davide Rainone

Details

Price:	35€
Scale:	1/12th
Material:	Resin

Available from

FeR Miniatures

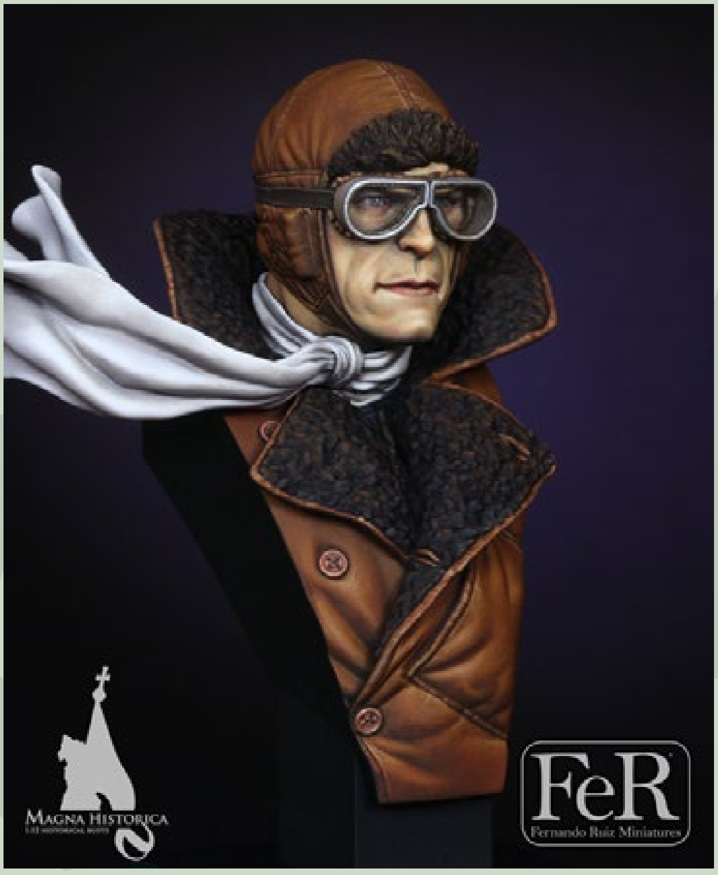


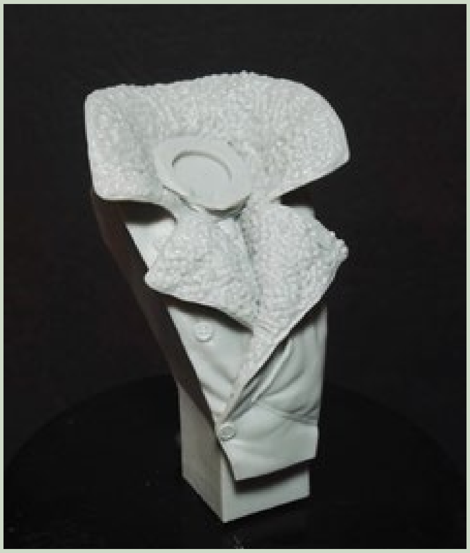
FeR Miniatures' RFC Pilot, Western Front, 1917

FeR®
Fernando Ruiz Miniatures

Some time ago, FeR Miniatures released a bust which is among my favourites ever in their production--the RFC Pilot, Western Front, 1917 from the Magna Historica range.

In the early years of the XX° century, airplanes were a relatively recent technological achievement. They played an important role in World War I, making their first appearance for military purposes. This pilot portrays an Englishman serving in what was called the "Royal Flying Corps" in Great Britain and was founded in 1912, before that "Royal Air Force" was established in 1918. Their task was initially to make overflights on enemy fields in order to photograph enemy positions, artillery points, etc., but by the end of the war they were also involved in bombing and engaging German aircraft to get the supremacy of the skies. This bust honours the pilots who gave their lives in one of the biggest losses of the whole war for the RFC, the Battle of Arras in 1917. The Germans were more organized using fearsome flight groups known as "Jastas" and using the more advanced "Albatross" fighters. In what would be known as "The Bloody April", the RFC lost 275 aircraft and 200 crewmen.





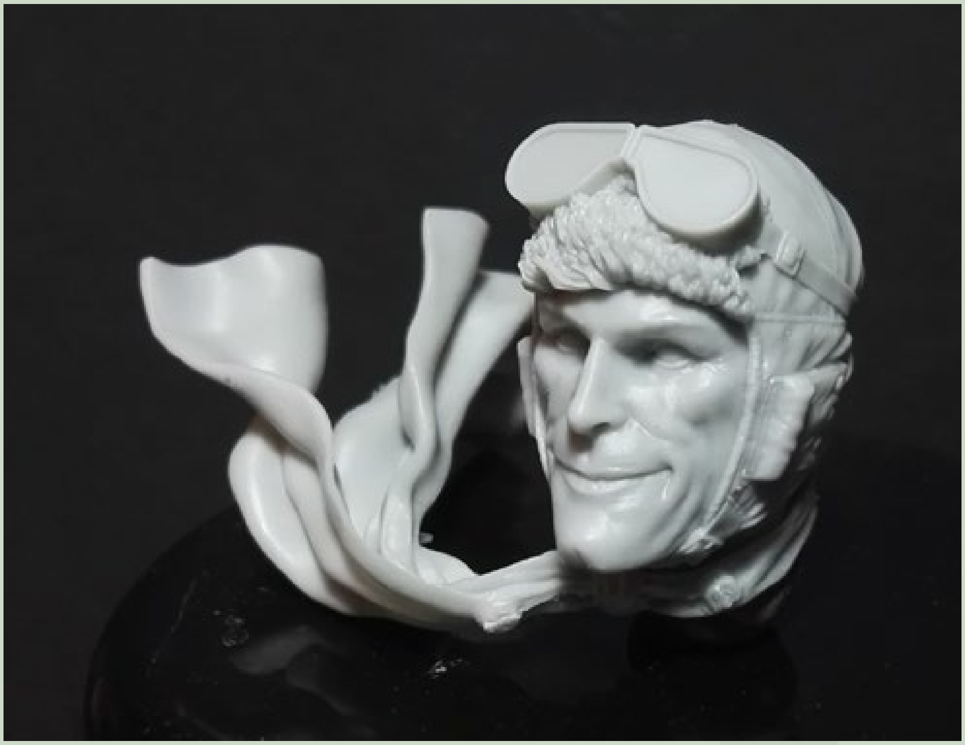
This 1:12 scale bust has been wonderfully sculpted by Raul Garcia Latorre and painted by the great master Sang-Eon Lee. The kit counts 4 resin pieces, including a double option for the head, plus a little transparent plastic sheet to be shaped and cut for finishing the goggles for one of the two heads. The box is the typical FeR Miniatures plastic case we all know, in which all the components are contained in little plastic bags and kept in place with a layer of foam.

The main body also includes a sort of resin plinth already shaped that painters are free to remove or to use as a step to raise the bust from the display base. It depicts a heavy leather coat with a wide collar lined with fur. I personally consider the V cut very elegant for the bust, as a reverse pyramid bringing the attention to the head. The coat may look simple, but there are a lot of volumes to characterize and details to consider. By the way, the surface has no texture at all, leaving the painter free to decide whether to paint it on their own or not. The buttons and fur are fine detailed, and the overall look perfectly suggests the idea of a hard leather coat with a lot of padding… ideal for the pilot who, at that time, was flying in an aircraft without a proper cockpit.

The socket at the neck fits perfectly with the scarf and both the head options and leaving a little rail to place them in the correct way. The scarf is the only piece that needs some cleaning work: two resin injection points exactly over the throat have to be removed. The problem is that they are placed over the most fragile piece of the kit, so this will be a very careful and tricky phase to avoid breaking something. The long scarf is the only piece in this pretty much static bust to suggest some kind of sense of movement because it looks like it is fluttering in the wind. I consider this a wonderful touch by Raul Garcia Latorre because it suggests to me many possible options for storytelling, ambience, and situations in order to paint this bust.

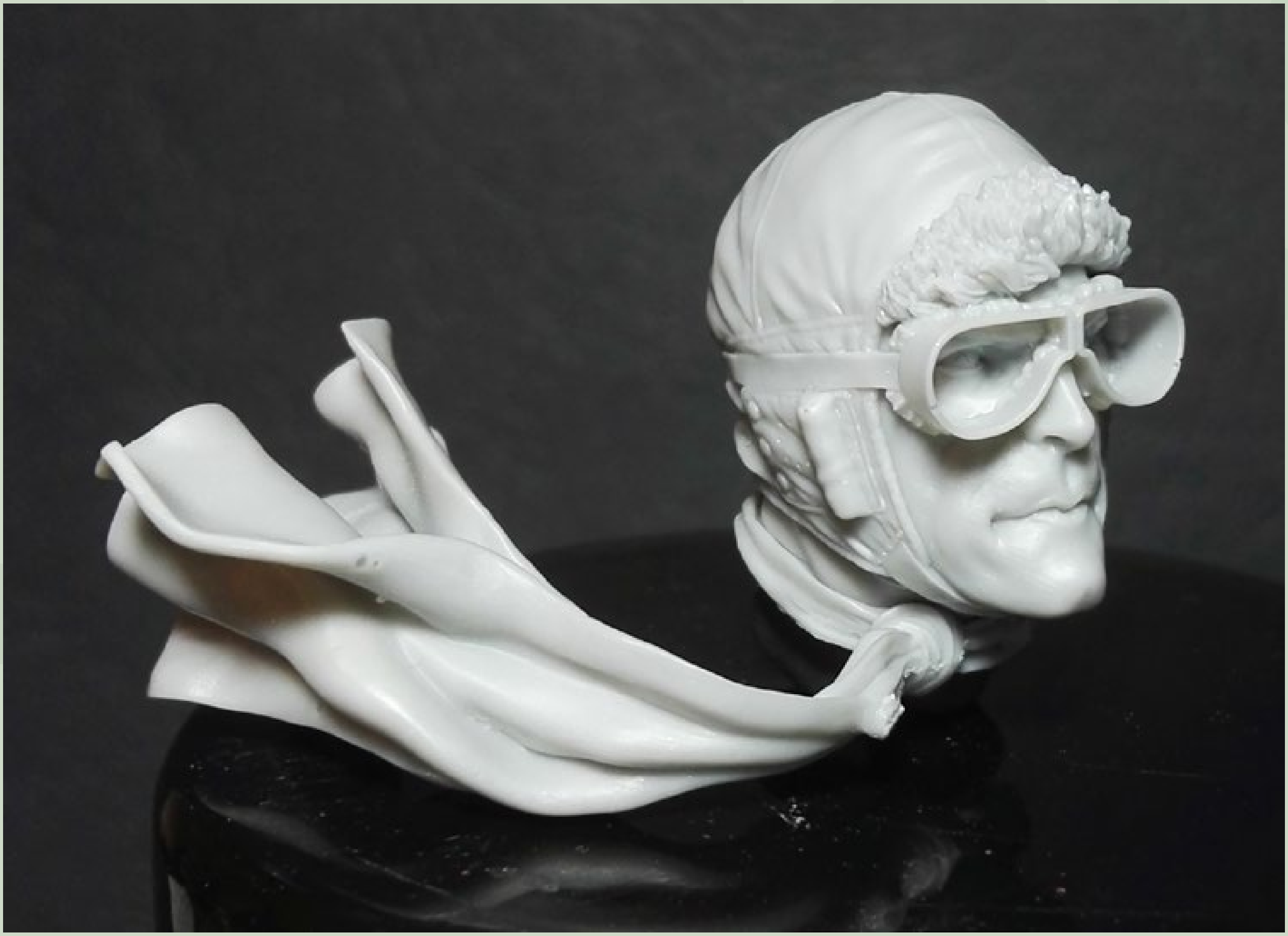
Both the heads are greatly sculpted, defining the leathers as well as the work on the face. Both have a wonderful facial expressions, but in two opposite moods. The first has his goggles placed over the head and has a carefree, smiling expression on the face. The latter is more concerned and focused, with the goggles on… as if the pilot is in the middle of his war mission. These are the focal points for the two possible versions of assembling the bust which, combined with the fluttering scarf, suggest to me a lot of ideas to give the bust a more complex painting atmosphere.

As I told you before, the kit also gives you a little piece of transparent plastic that the painter must shape and cut to make the lenses for the "serious" face. Obviously, goggles have to be closed after the modeller has finished painting the skin. This is the only very demanding assembly phase, because the plastic sheet is not very big and it does not allow the modeller to make multiple attempts. Consequently, the choice for the glue is also very important to avoid any white stains as it is drying.



The overall quality is excellent. Except for the problem on the scarf, the other parts are simply perfect: no mould lines, no holes. There are some signs of imperfections under the surface, some points of weakness for the resin cast, but once everything primed nothing will be visible any more.

The sculpting by Raul Garcia Latorre is amazing and the wonderful box art by Sang-Eon Lee really gives it life. Personally, I consider this bust a great inspiration and I am still stuck on the choice of which of the two head options I will use. The heads are so beautiful and full of character that I really would like to have two busts. I would use them both and paint them differently following two ideas I have in mind. Anyway, I am sure I will enjoy whichever it will be.



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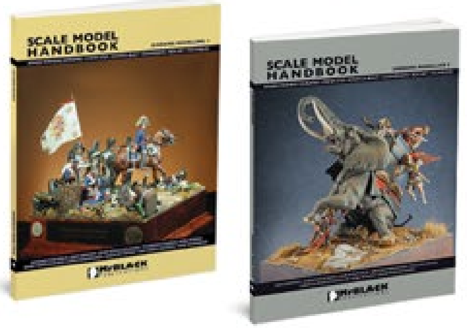

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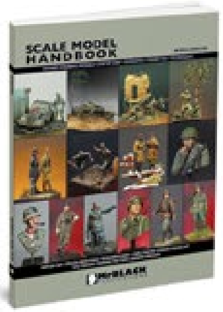

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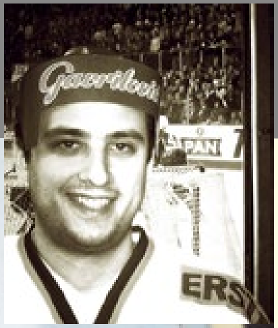
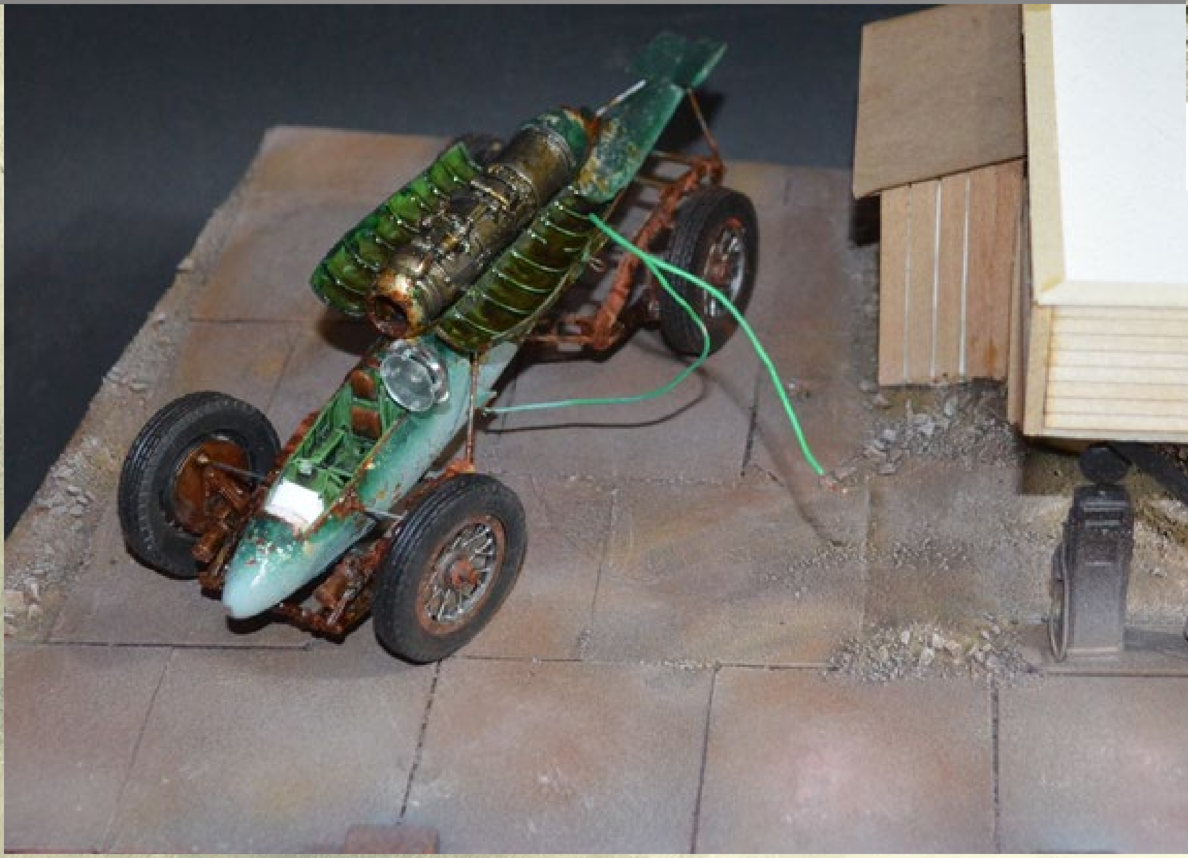
POST-APOCALYPTIC DIORAMA

Step by Step Part 9

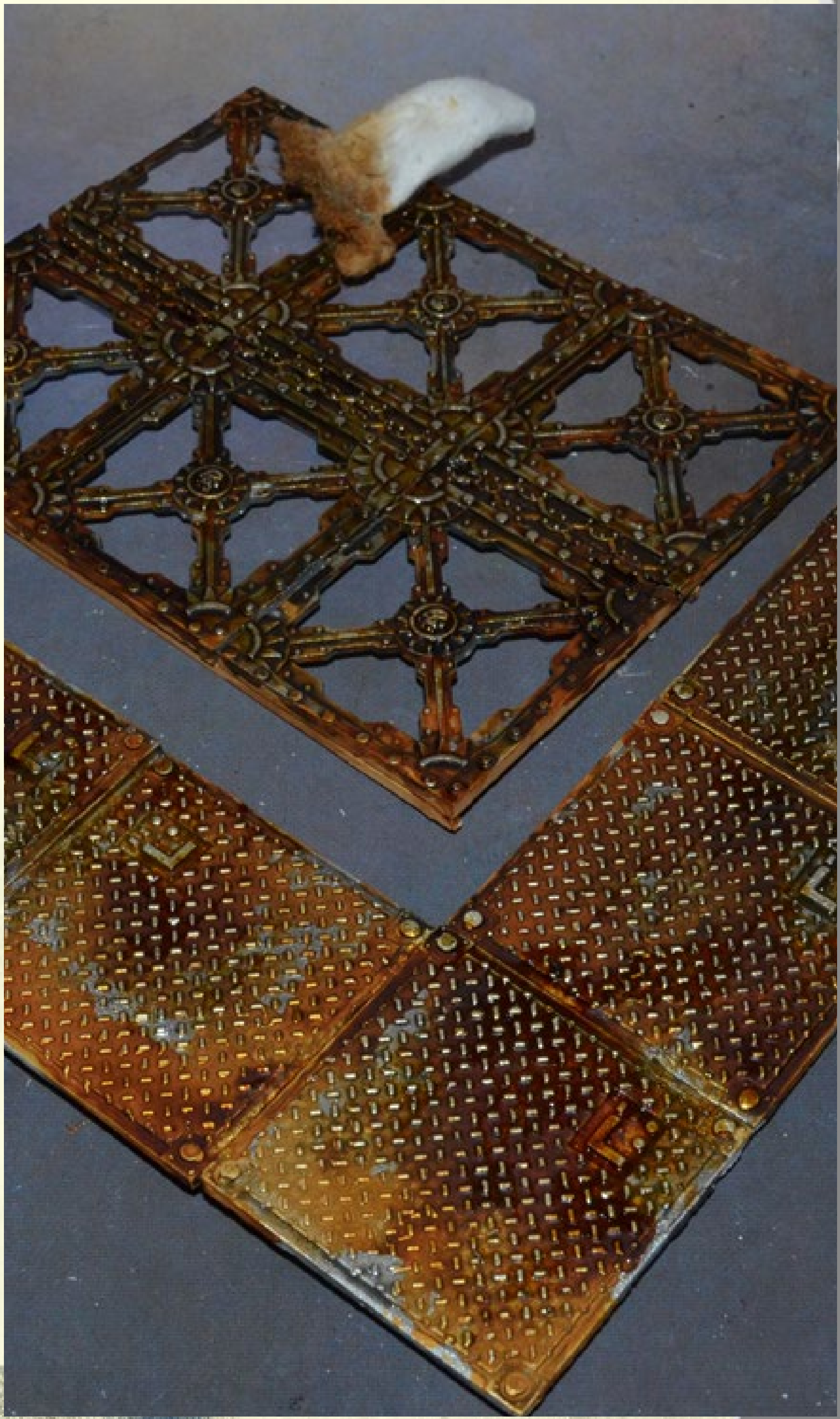
by Marko Paunovic





THE WEATHERING Aircraft
THE WEATHERING Aircraft

Last issue, I started to paint the gas station and the car. I laid out some basecoats and added some effects. This time, I wanted to add some rust to the car's undercarriage that is still unpainted. To do that, after reading up on some rust techniques in a couple of Weathering Magazine and Weathering Aircraft issues, I decided I had a couple of ways to do it.

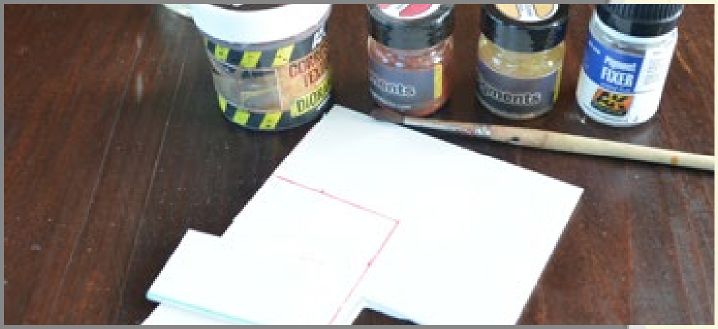


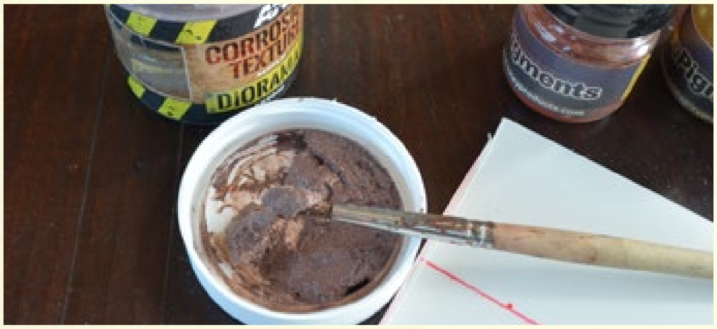
My first idea was the simplest and involved the technique I heavily used during my Malifaux gaming table build (check out Figure Painter Magazines 1-36). Simply paint the metal bits, allow them to dry and cover them all with generous (if not copious) amounts of Model Mates' Rust Effect. After about ten minutes, remove excess effect using a damp Q-tip.

The second idea involved getting a new product – AK Interactive Corrosion Texture from their new Diorama Series line of hobby items. Fortunately, my local hobby/gaming store had just stocked up their AK Interactive range. The package comes with next to no instructions on how to use the textured paste. The only thing that could be called instructions is a couple of sentences on the sticker of the bottle.

Corrosion Texture is an acrylic product that has been formulated for creating surface textures such as corrosion on vehicles, or other metal parts of your dioramas and/or vignettes. The guys from AK Interactive claim that the composition of this product allows extremely realistic, scale correct textures every time and that the Corrosion Texture is best applied in a thin layer; then, once dry, incorporate pigments for more chromatic tones.

Since I was not still sure how it would work, I decided to do a test run first using a small piece of leftover plasticard. I first painted a part of it black, part of it silver/metal and I left the third bit unpainted white. When the paints were dry, I covered everything with a coat of Corrosion Texture and I left it to dry for about 30 minutes. I must admit it is not the easiest paste to use. It was hard to spread evenly, clumped a lot and I was really dubious how it would stick to the smooth surface of the plasticard once fully dry. After the paste was dry, I concluded that it lacked depth. I needed to both shade and highlight it. Using MDP's Red Oxide and Yellow Ochre pigments, I covered the entire surface as unevenly as I could. I fixed the pigments using AK Interactive Pigment Fixer. When the pigments were dry, I was still not sure that I had the right recipe so I decided to experiment further. First I drybrushed some yellow and then I added some Model Mates' Rust Effect on one third of the surface, some black wash (Nuln Oil) to the second third and I left the last untouched. I made sure the effects were perpendicular to the original black/white/metal paints used, so I had nine fields with various results so I could pick the best.


CORROSION TEXTURE
DIORAMA
Pigments
Pigment FIXER


CORROSION TEXTURE
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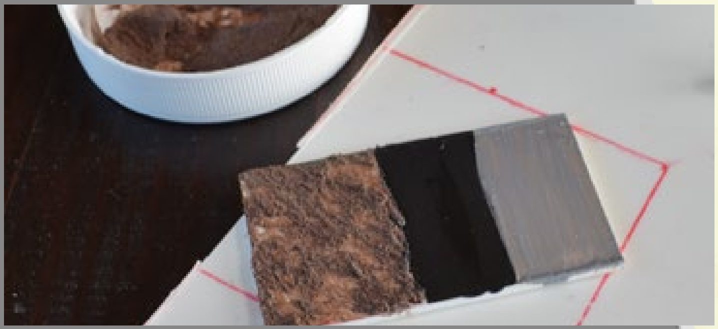

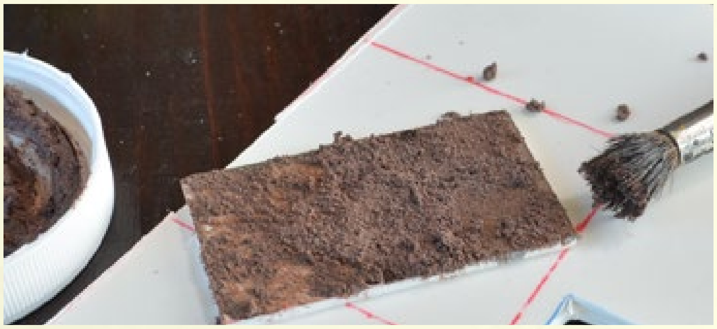

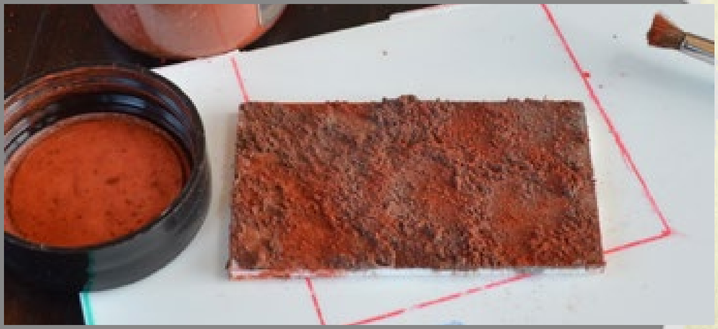

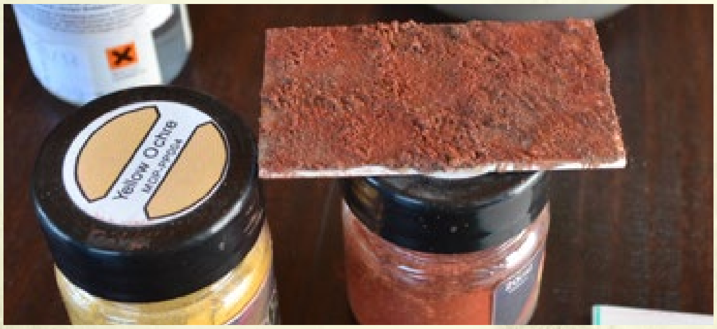
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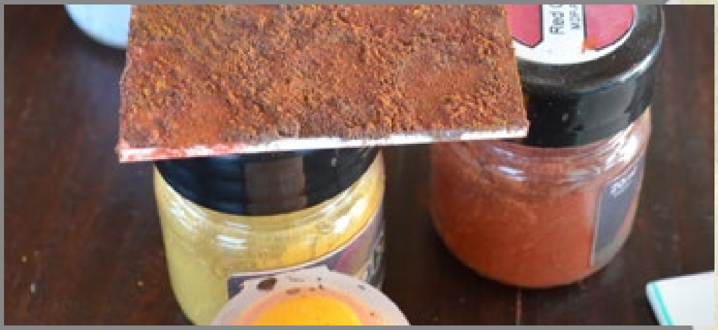

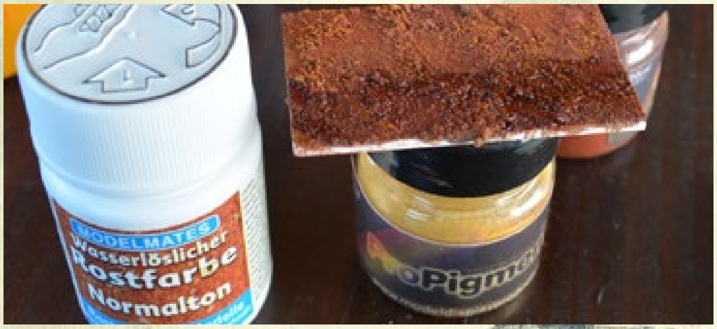
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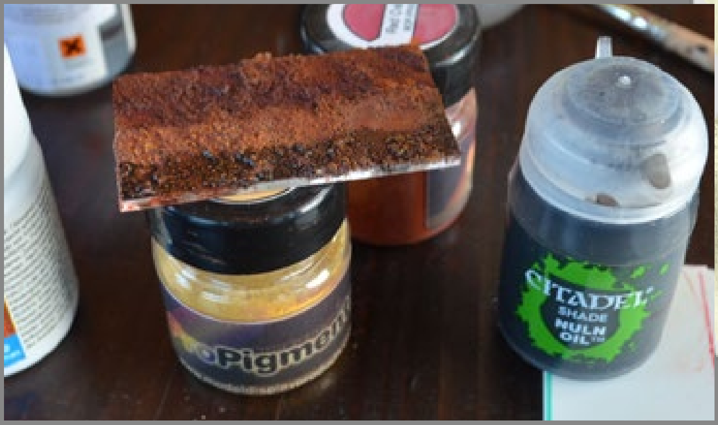
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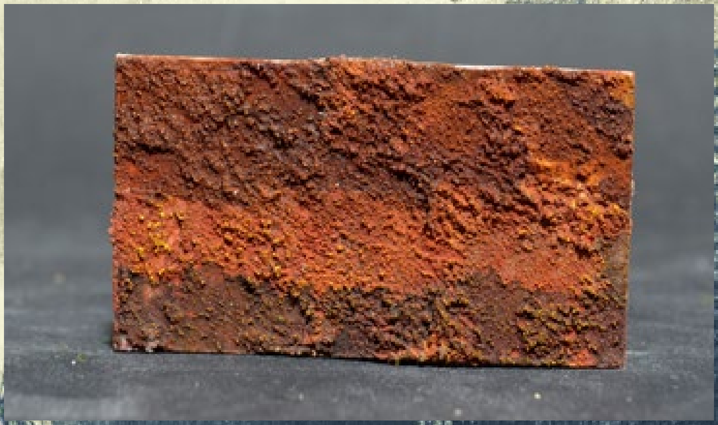
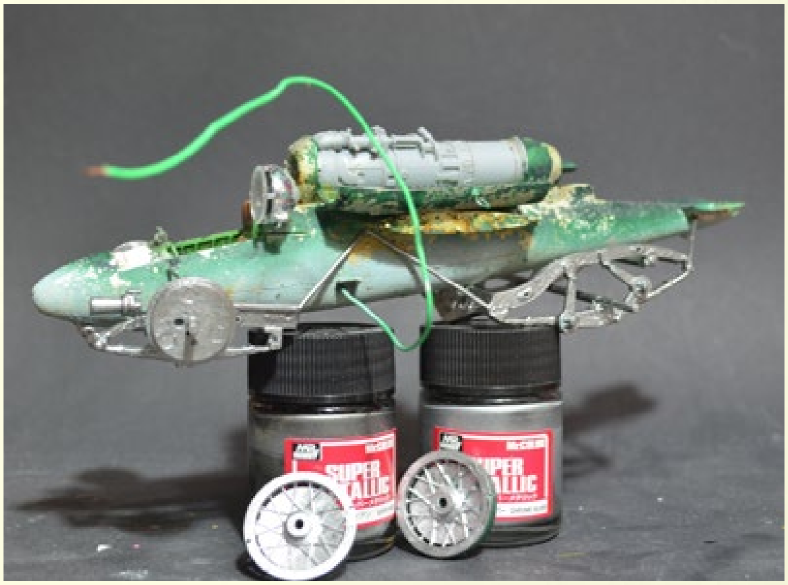
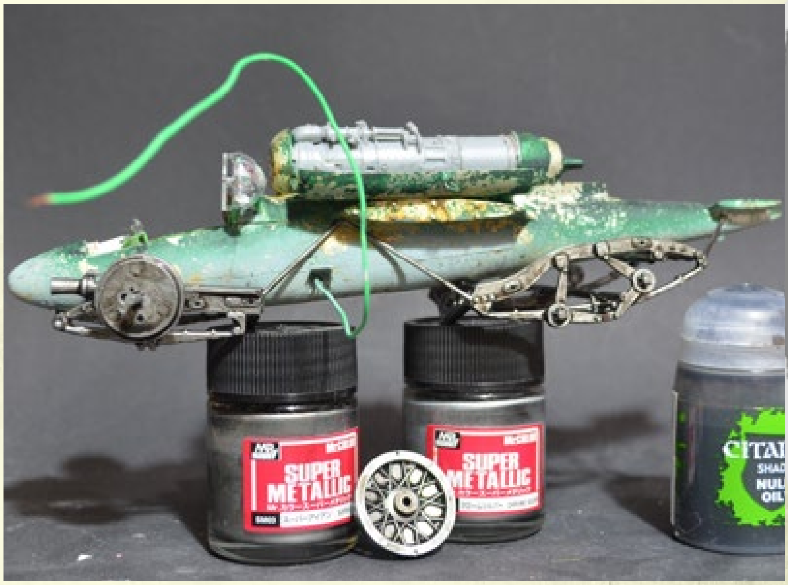
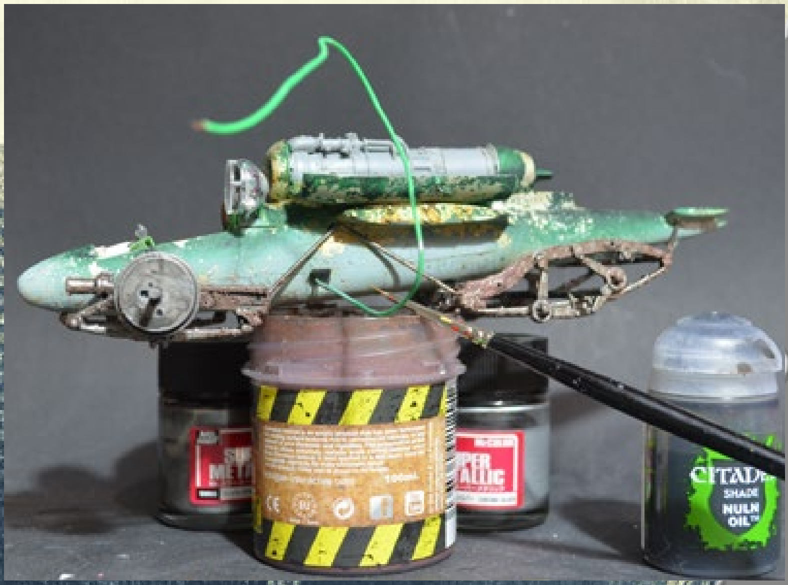
Pigments



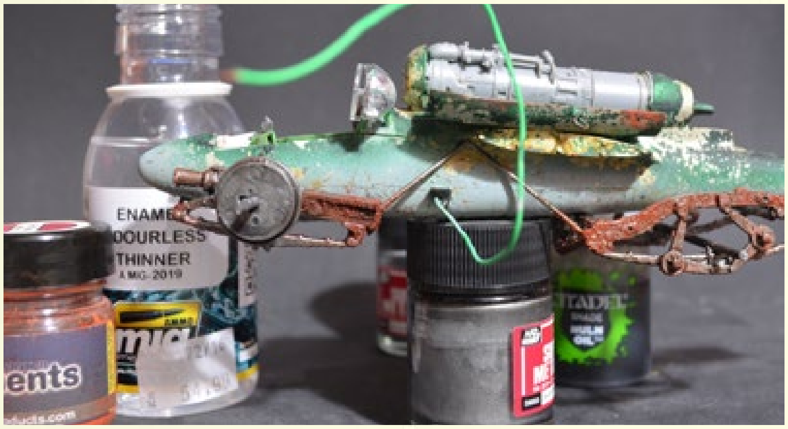


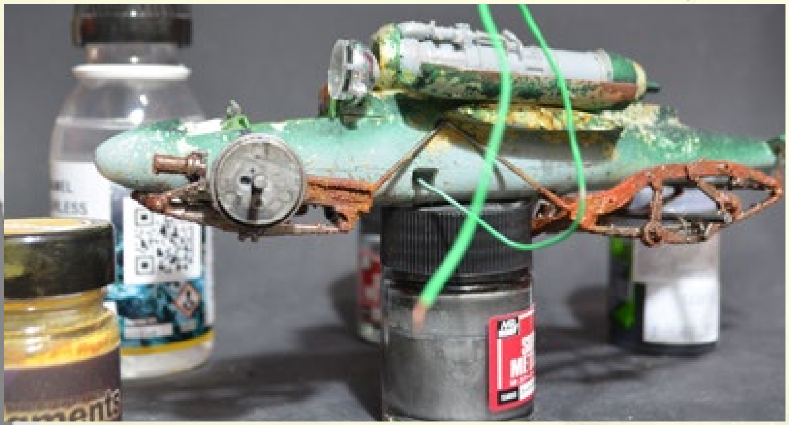




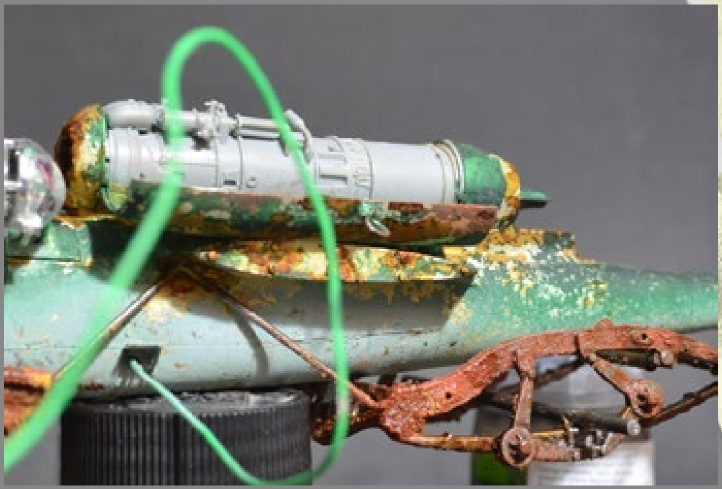
With the testing done, I proceeded to the car's undercarriage. First, I painted it using Mr. Color Super Metallics Super Iron. The spoke rims I painted with Mr. Color Super Metallics Chrome Silver. As I mentioned, the Corrosion Texture is really rough so I tried very hard to place it as evenly and as thinly as possible. In larger scales, that would not pose any problem. However, at 1/48 scale I could not afford a really rough texture. AK Interactive claims that it can be diluted by water, so that is the route I went. Indeed, the texture can be somewhat diluted and it really does help with application. I used a fine brush to carefully place the texture on the tiny struts and springs.

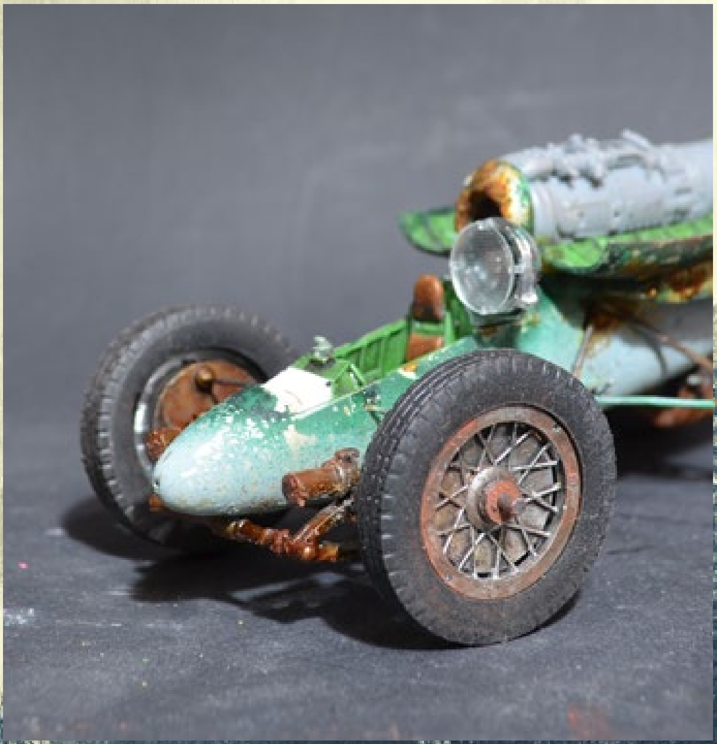
When I was (somewhat) satisfied with the result, I left the texture to dry. Then, same as with my mock-up, I added some MDP rusty pigments and fixed them with the fixer. Things were beginning to look a bit better.

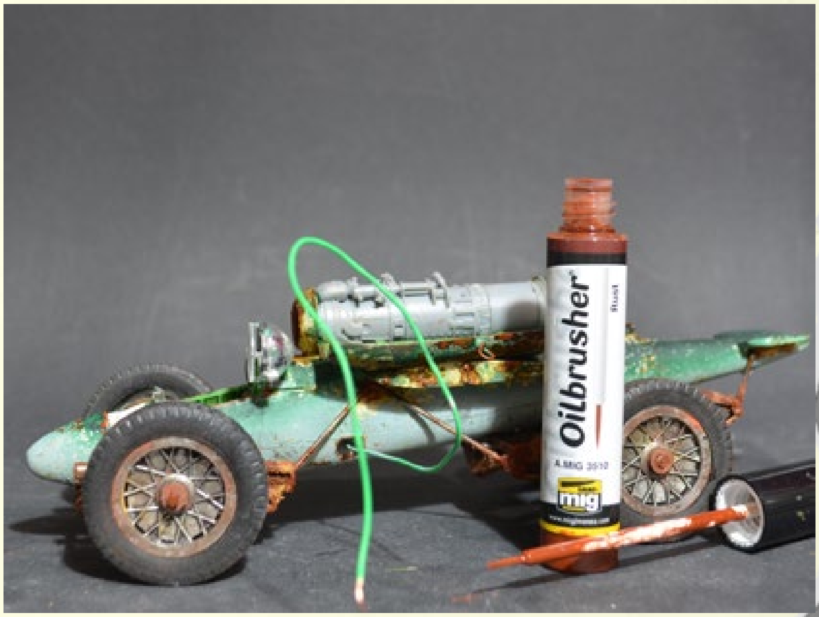


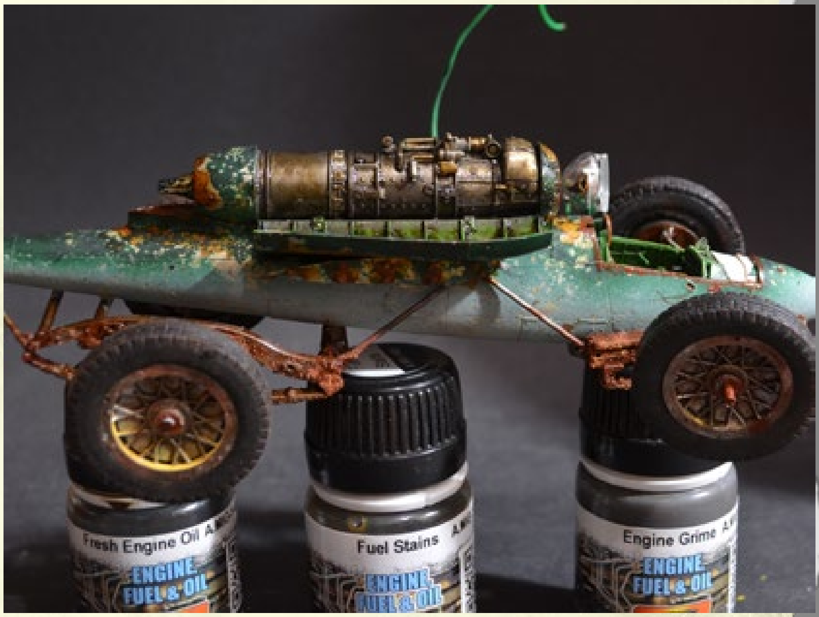


With the pigments in place, I proceeded to add the Model Mates' Rust Effect. While I was applying it, I noticed the really stark difference between the colour of the rust on the fuselage that I did last time and the rust I was now applying. Therefore, I added some pure Rust Effect to the fuselage bits as well.









After the Rust Effect was dry, I used some Nuln Oil to wash down the deepest recesses and create some shadows. With this step, I finished painting the basics of the undercarriage and I could finally put the wheels on my car.

With the wheels on, it finally looked a bit more like a car. I continued my efforts to add more weathering to the vehicle. Using the Rust Oil brusher from Ammo by MIG, I added some more rust effect to the fuselage. These are relatively new products and look a lot like eyeliners. It's a small container filled with oils (of various colours) and a small brush with a sharp tip to help you spread the colour in exactly the right places. After a couple of tries, I really got the hang of the stuff and I must admit had some really fun times applying it. Also, being oils, it helps that you can use thinner to dilute them or even to completely remove them if you mess up.

Once I was done with the rust effects, I decided it was time to paint the engine. Again, using Mr. Color Super Metallics Super Iron I painted the entire engine. I left it to dry and then I applied a coat of Nuln Oil to give the engine a bit of shade. Once the wash was dry, I picked out several tubes and details in different metal colours and left it to dry. Next up, to get that dirty, used engine look, I applied several coats of weathering fluids from the Engines Set by Ammo by MIG. It contains three washes/fluids: Engine Grime, Fresh Engine Oil and Fuel Stains. Half an hour later, the engine was done.

To end this month's session, I put the car in its place on the diorama just to make sure all the pieces work together and to make sure I had enough length of wire to connect the LEDs inside the car to the rest of the circuitry under the base. And sure enough, one of the leads broke. How to fix it? Find out in the next issue! Until then, as always, if you have any questions, feel free to ask us at: terrain@figurepaintermagazine.co.uk .

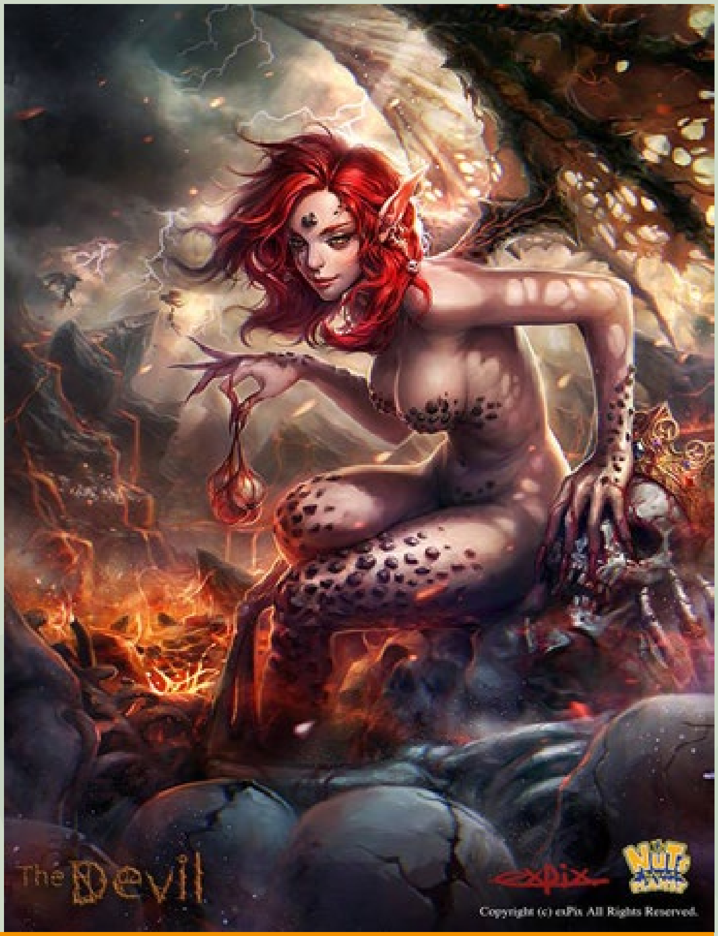
By Terry Cowell

Details

Price:	$65
Scale:	1/24th
Material:	Resin

Available from

www.nutsplanet.com

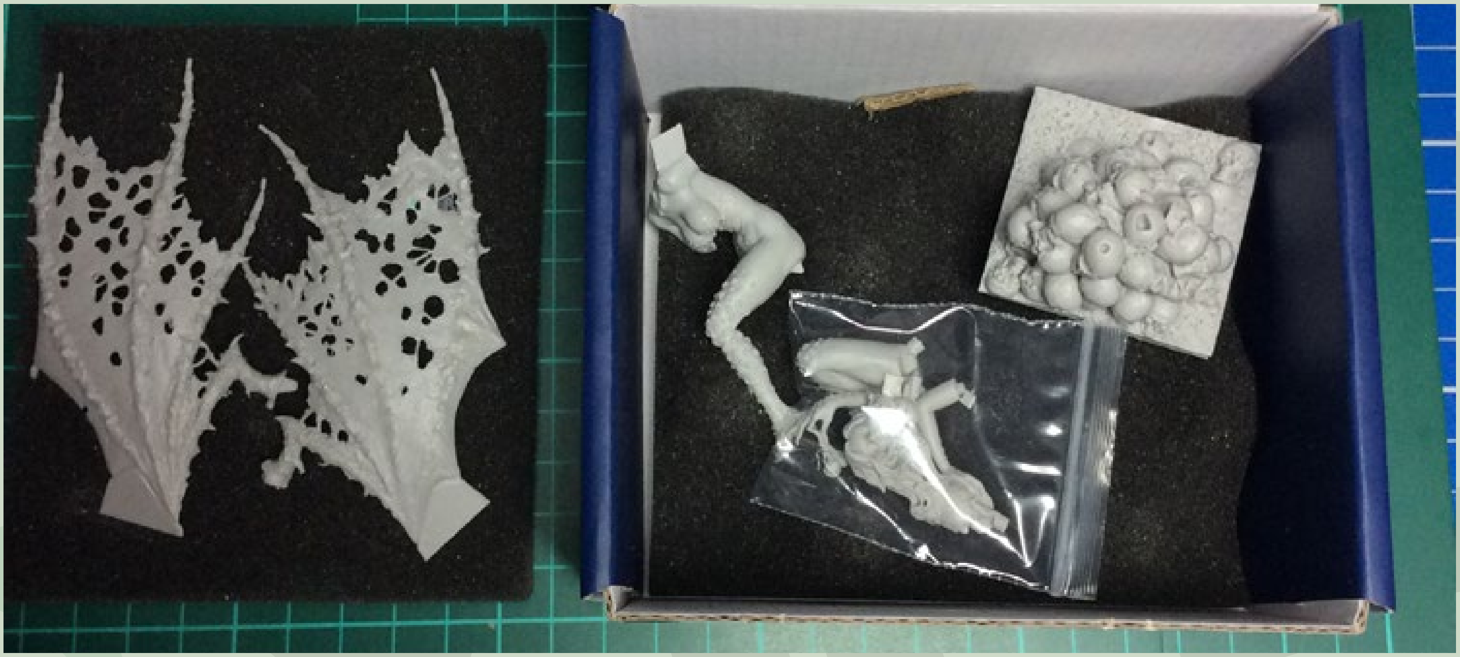

The Devil
exPix
Copyright (c) exPix All Rights Reserved.

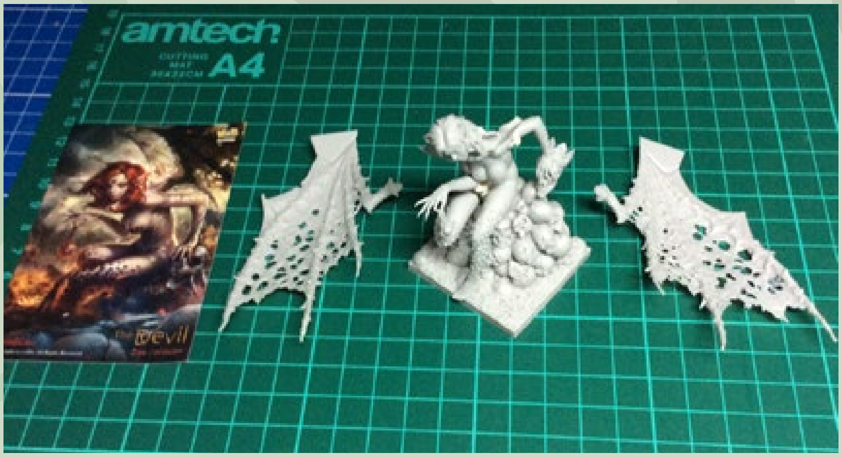
Nuts Planet's The Devil Eye Collector

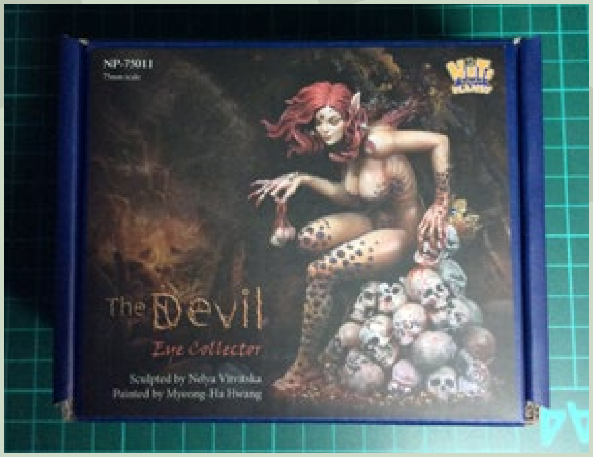
It's no secret within the headquarters of FPM that I am a huge fan of the sculpting work of Nelya, so when I learned she had teamed up with Nuts Planet I was pleased to say the least. My colleague received the kit for review and kindly sent it to me knowing how much I would appreciate it.

Knowing the meticulous research Nelya does before developing her sculpting projects, I wondered where the inspiration came from. There was a Marlene Dietrich movie in 1935 called 'The Devil is a Woman' about a female temptress. There is also a book called 'The Eyeball Collector' by Sebastian Fitzek, but no actual reference for a devil eye collector; so it looks like we might have an original concept. The idea of a female devil is cool enough, but one that collects eyeballs is just downright chilling.

Let's talk about the elephant in the room shall we? The devil sculpt is an absolute gem and I will talk more about that soon, but I just want to address something that will be obvious to almost anyone who makes this purchase. The devil is sitting on a throne of skulls and her right hand extends to dangle some freshly plucked eyeballs.







Before they are painted they look like man bags. Oh, come on – it's obvious! Ok, so it is something that can't be avoided because sculpting eyeballs and testi-satchels will give you roughly the same shape. So why do I feel the need to point this out? Simple, a female devil that collects eyeballs is just as I said before – chilling. A female devil that collects testicles could become the kind of urban legend that will make all boys grow up to be John Boy Walton. It's almost unbearable to think about. If you add this to the fact the company producing it is called 'Nuts Planet', it will start to make conspiracy theorists feel very uncomfortable indeed!

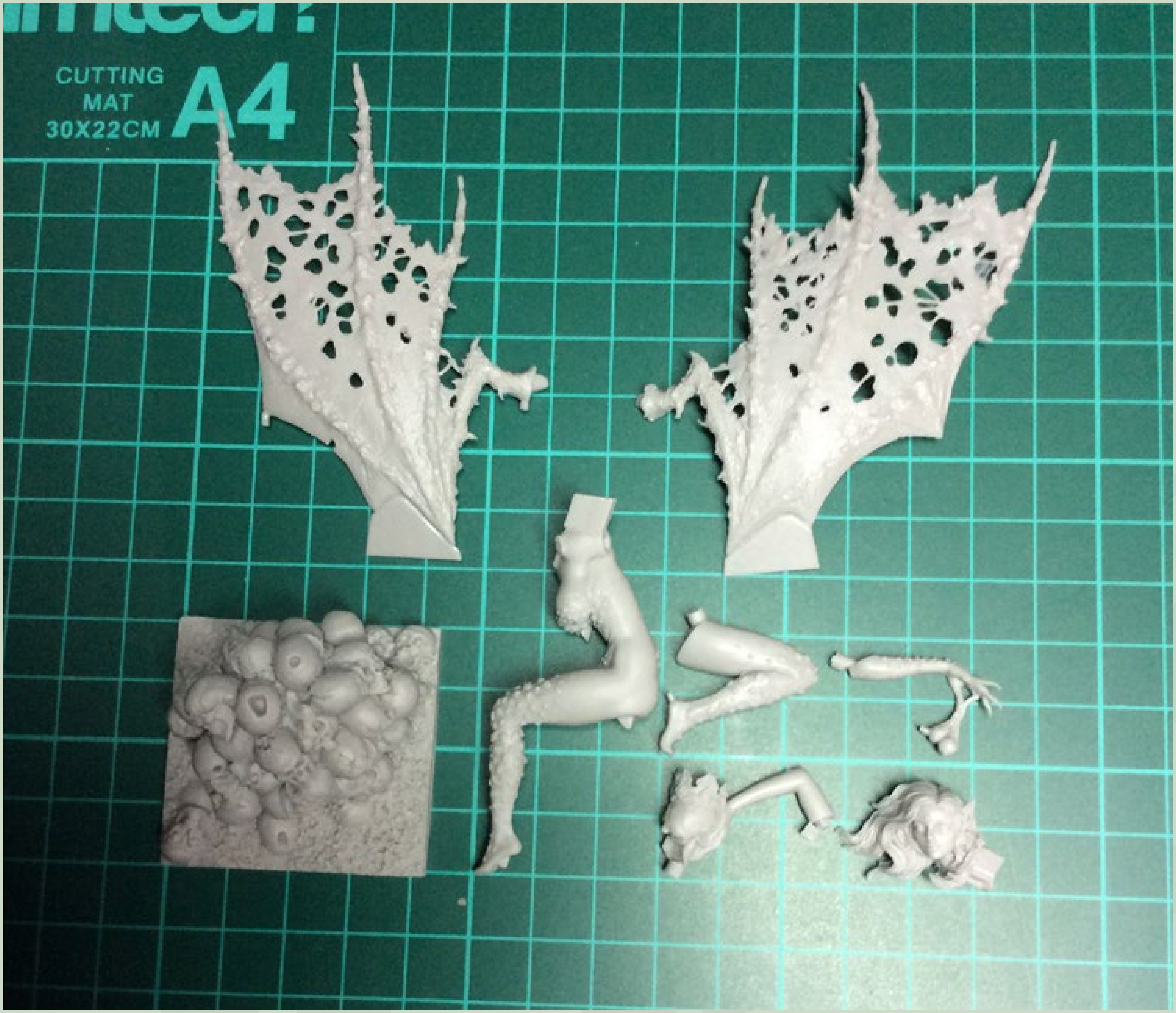
Nelya is wonderfully skilled at sculpting anatomy and she makes it is apparent here. This fantasy she devil is totally convincing. The figure is perched on the skulls rather than sitting in a static position and this allows the figure to retain balance with the large tattered wings sprouting from her back.

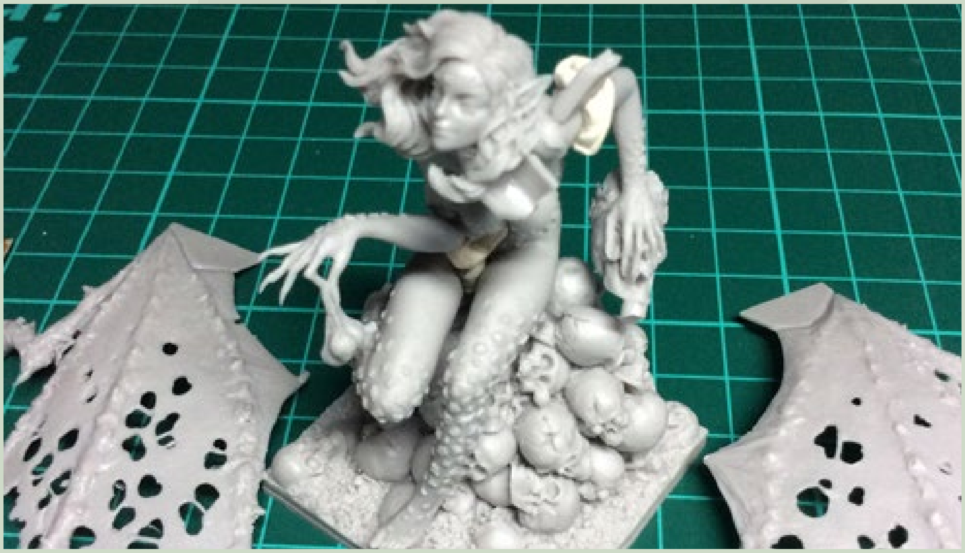
The face is beautiful but the subtle smirk and the sinewy fingers are all malice. She is human in appearance, but the scales or magma stuck to parts of her skin, the Elven ears and the wings mark her as not your regular mortal.

There is a wonderful arrogance about her; she holds the eyeballs as though she is ready to just discard them. She also uses a crowned skull to prop herself up with her other hand. It is the skull of a former glorious king and she treats it with utter humiliating disdain.

The hair, finger nails, protruding rib cage, the crown and the skulls are all finely detailed giving the artist a diverse canvas to paint on.

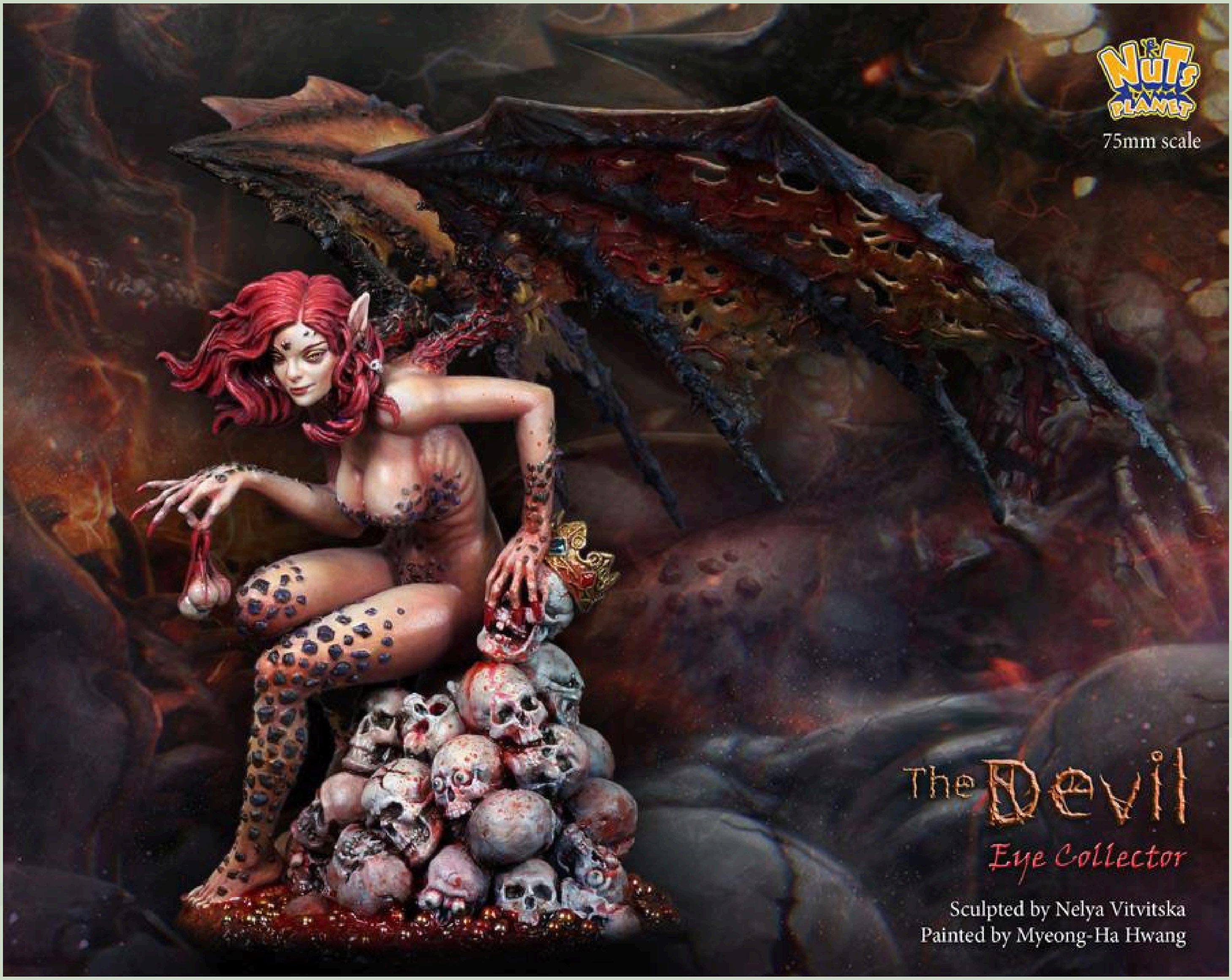
The kit assembles very easily and for painting purposes go right ahead and attach the head and arms. The right leg is best left unattached until you have painted it, as it will be difficult to paint the inner thigh areas of both legs once attached.





The figure can be fixed to the base using the ball and socket method. It won't be visible to the eye once she is attached. I will paint the wings before attaching, but this is just personal preference.

Under the Optivisor there is the same high quality we are all used to from Nuts Planet. There are no moldlines or defects. I will say be very careful with the fingers. They are very delicate and could be broken easily (trust me on that one).

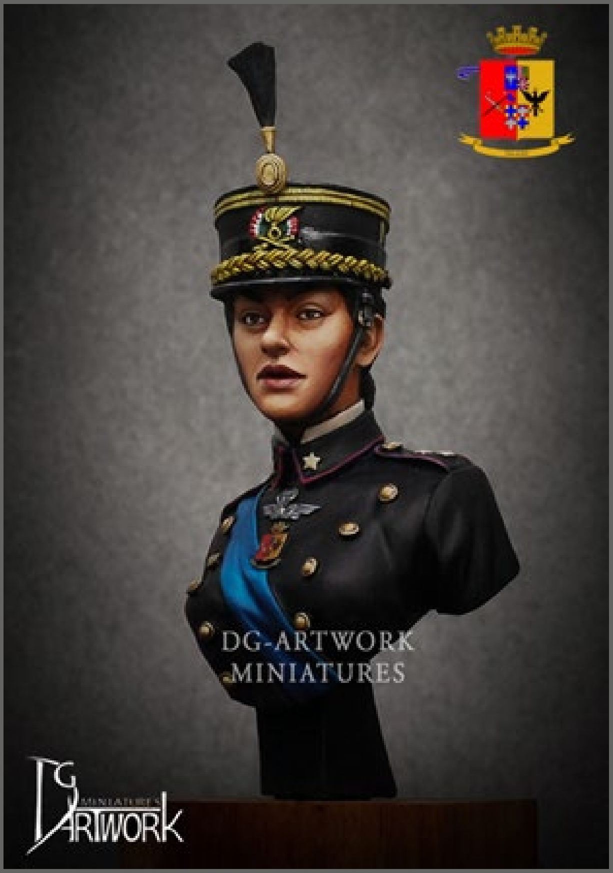

NuTs PLANET
75mm scale
The Devil
Eye Collector
Sculpted by Nelya Vitvitska
Painted by Myeong-Ha Hwang

The Devil
Eye Collector

Regardless of whether you choose to paint her as the eyeball collector or just the ball collector, there is no doubt that this is an exciting kit and I really genuinely hope that the sculptor works with Nuts Planet again in future. More like this please, Benny!

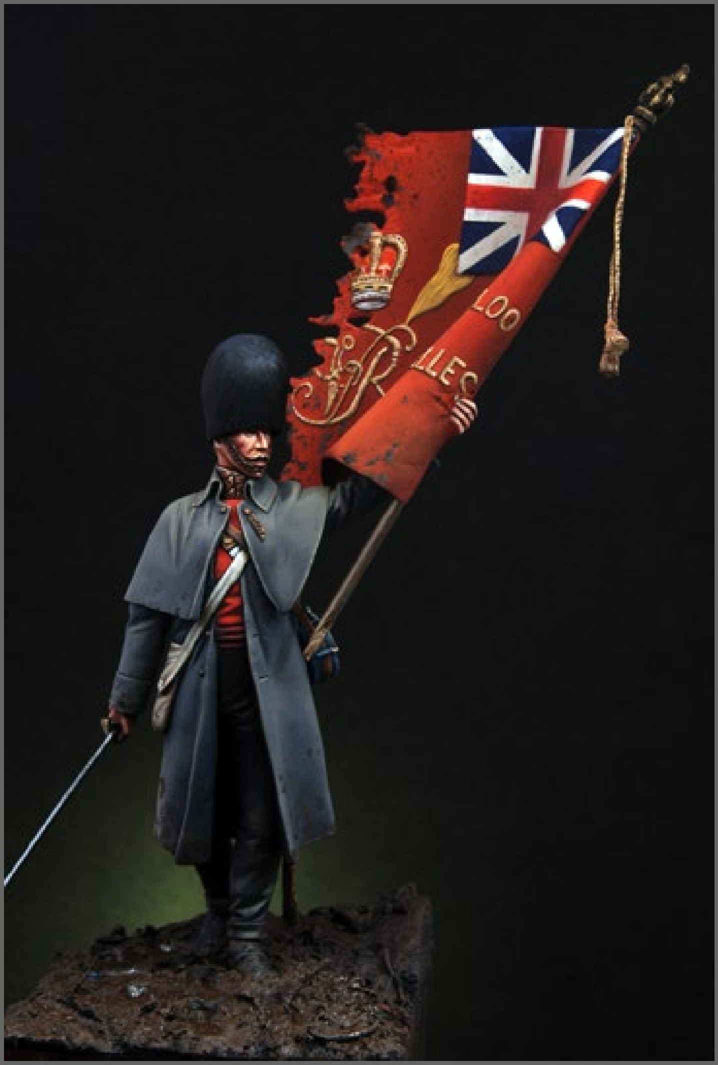
Modena - Italy Military Academy

Company:	DG-Artwork
Scale:	1:12th
Contact:	www.artworkdg.com


DG-ARTWORK
MINIATURES
DG MINIATURES ARTWORK

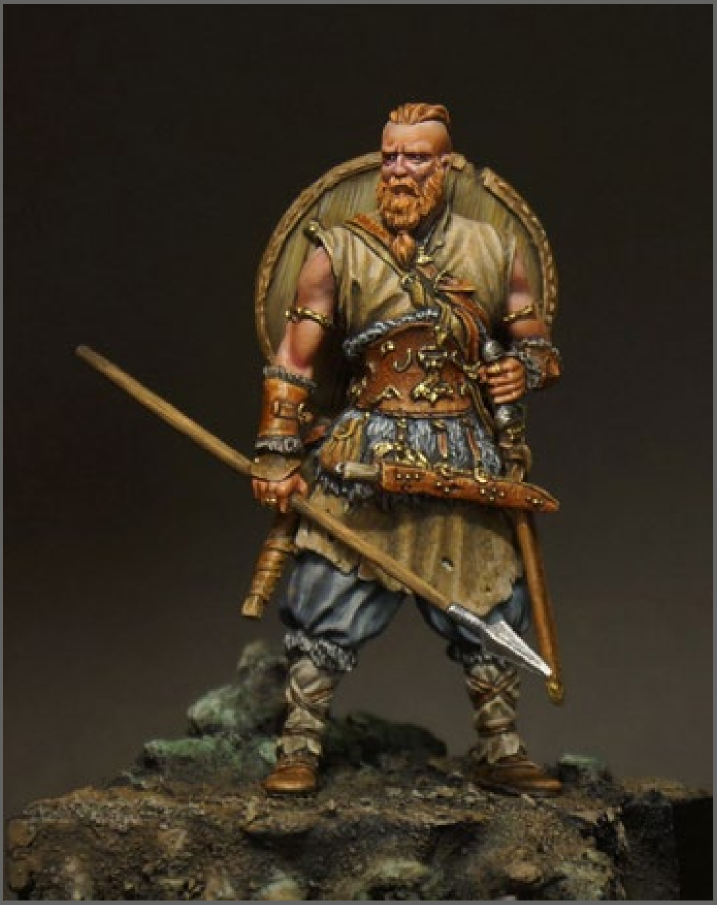
Ensign, Grenadier Guards, Inkerman, Crimea 1854

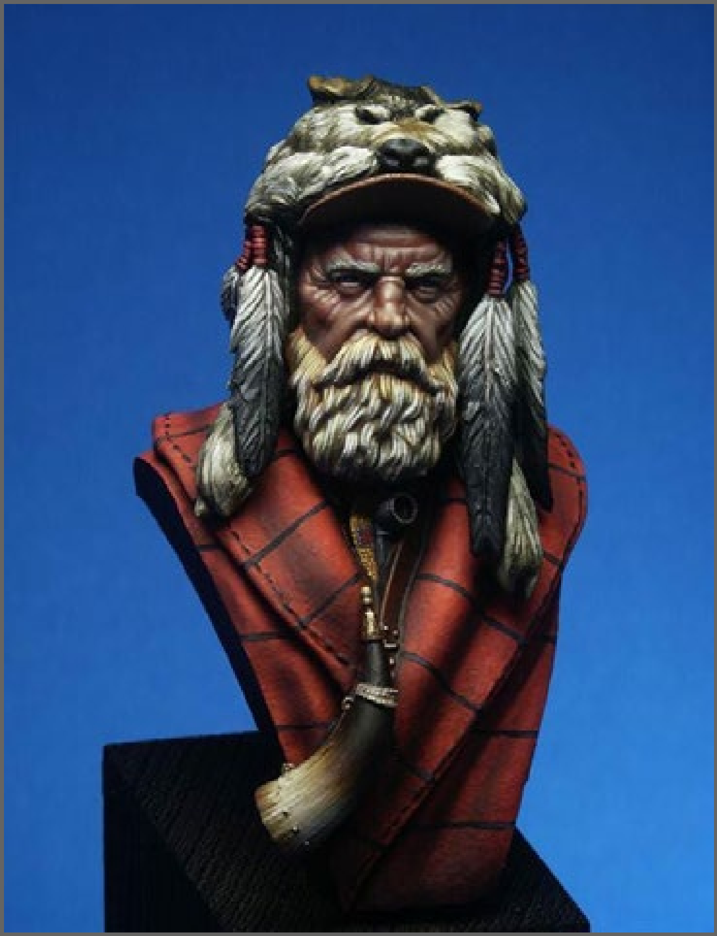
Company:	Troop54
Scale:	1:32nd
Contact:	www.troop54.co.uk



The Northerner

Company:	Tartar Miniatures
Scale:	1:30th
Contact:	tartar.miniatures@libero.it



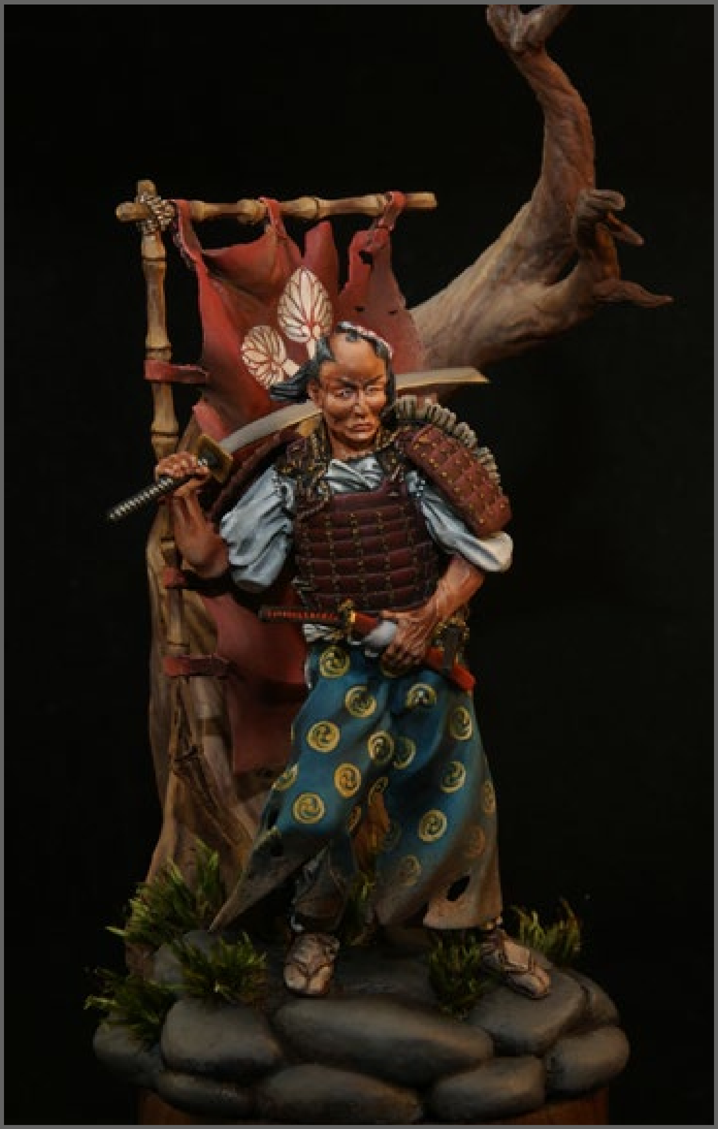


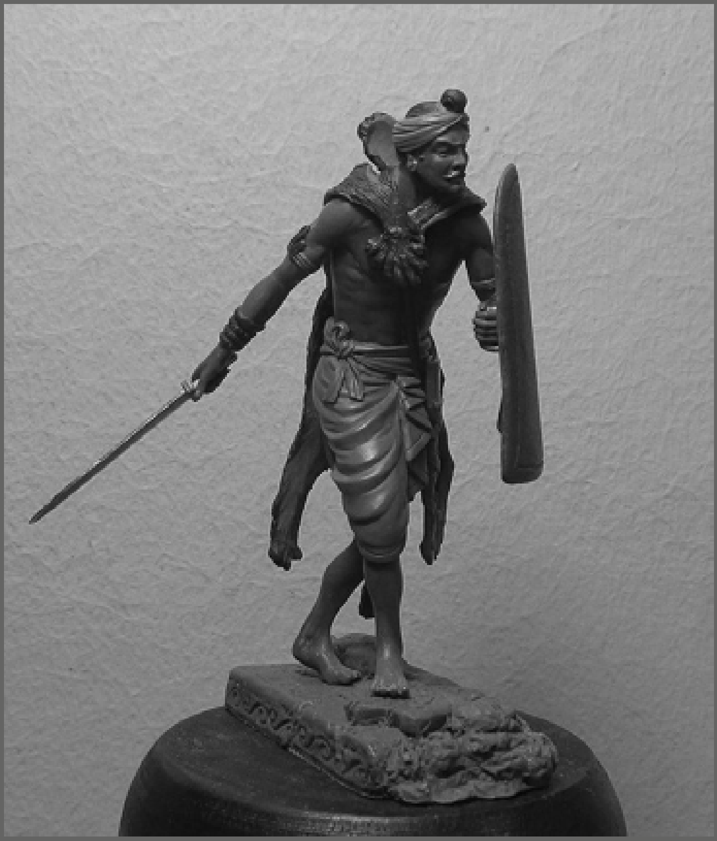
Solitude

Company: La Meridiana
Size: 20mm
Contact: www.meridianaitalia.com

Ronin

Company: Soldiers of Fortune
Scale: 1:24nd
Contact: soldfort2003@mail.ru



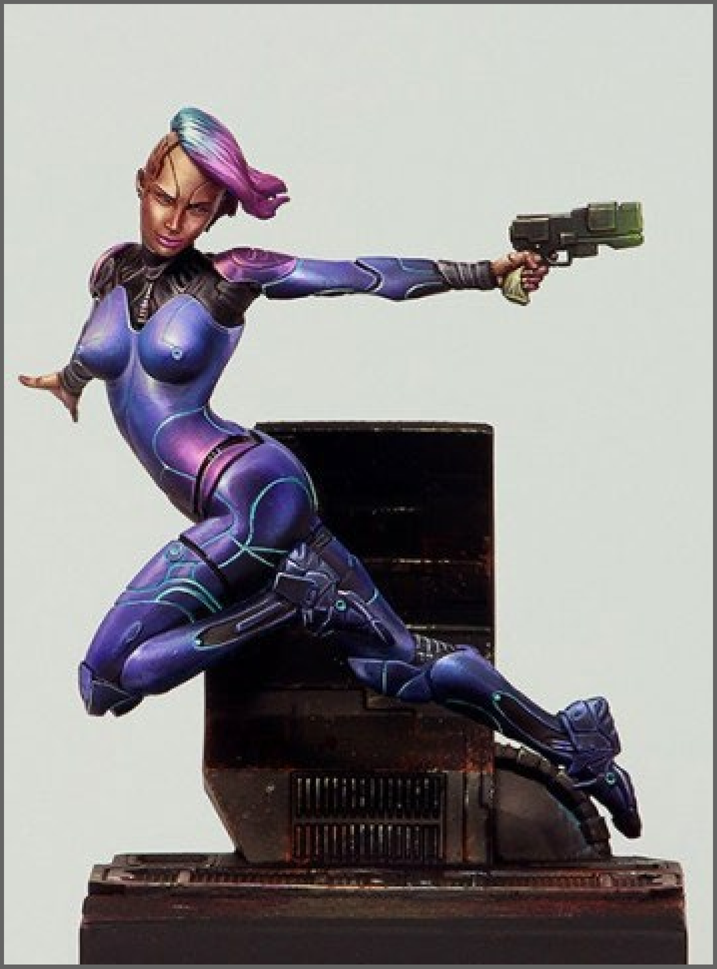


Kshatriya warrior. Ancient India, IV-II cent. B.C.

Company: Chronos Miniatures
Scale: 1:32nd
Contact: chronos-miniatures.com

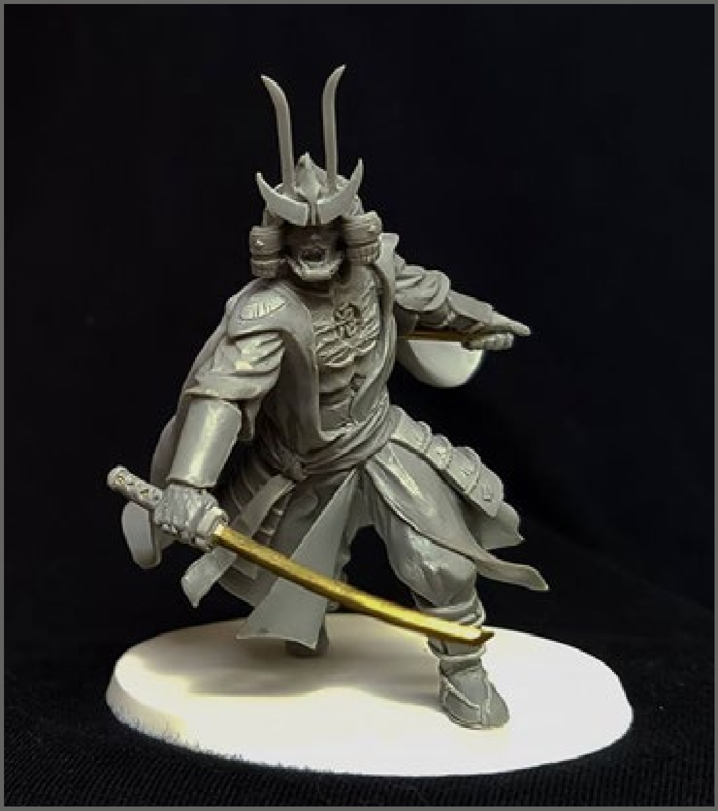
Cybergirl

Company:	Black Sun Miniatures
Scale:	1:24th
Contact:	www.blacksunminiatures.co.uk



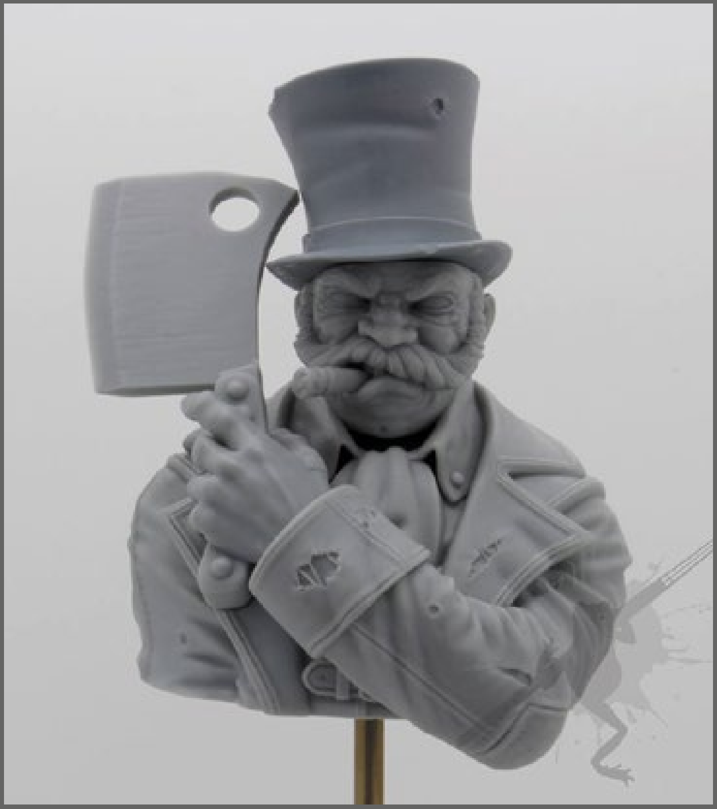
Demonic Samurai

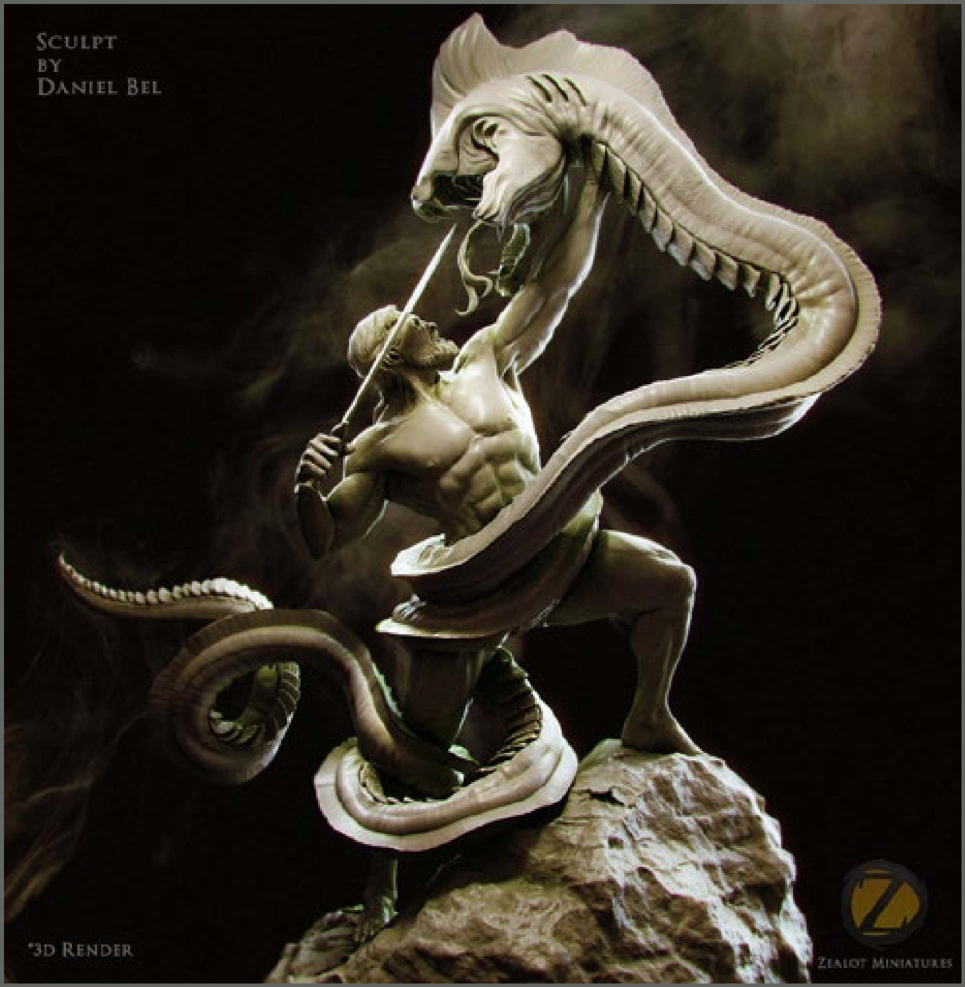
Company:	Mr. Lee's Minis
Scale:	1:24th
Contact:	Mr. Lee's Minis FB shop



Rage

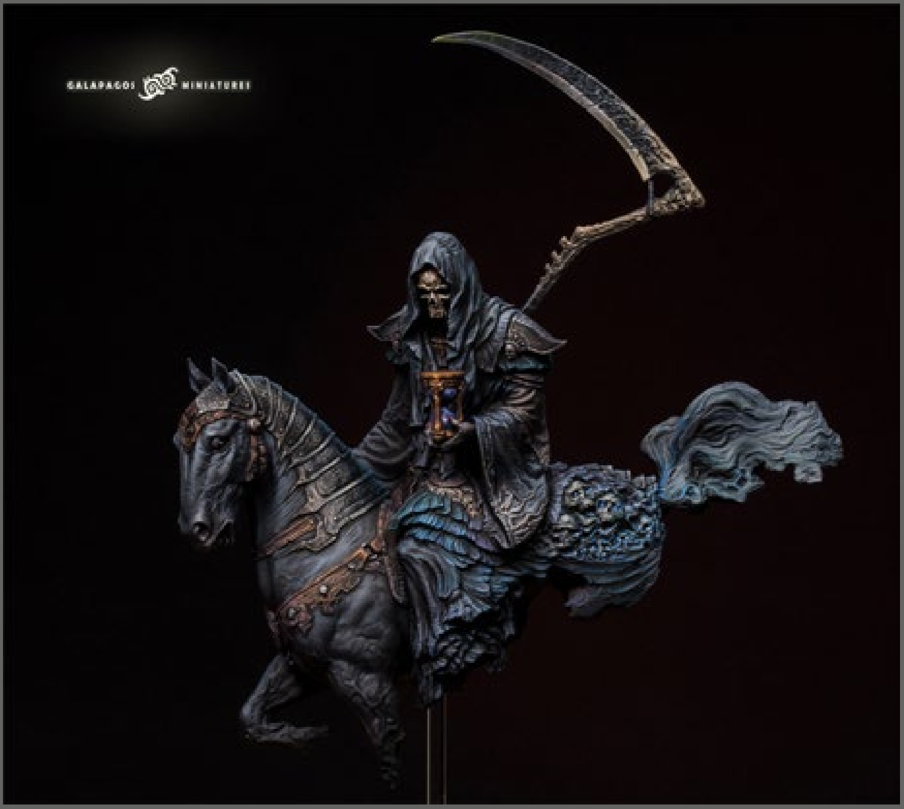
Company:	BrokenToad
Scale:	1:10th
Contact:	www.brokentoadstore.co.uk




Sculpt
by
Daniel Bel
*3D Render
Zealot Miniatures

Beowulf

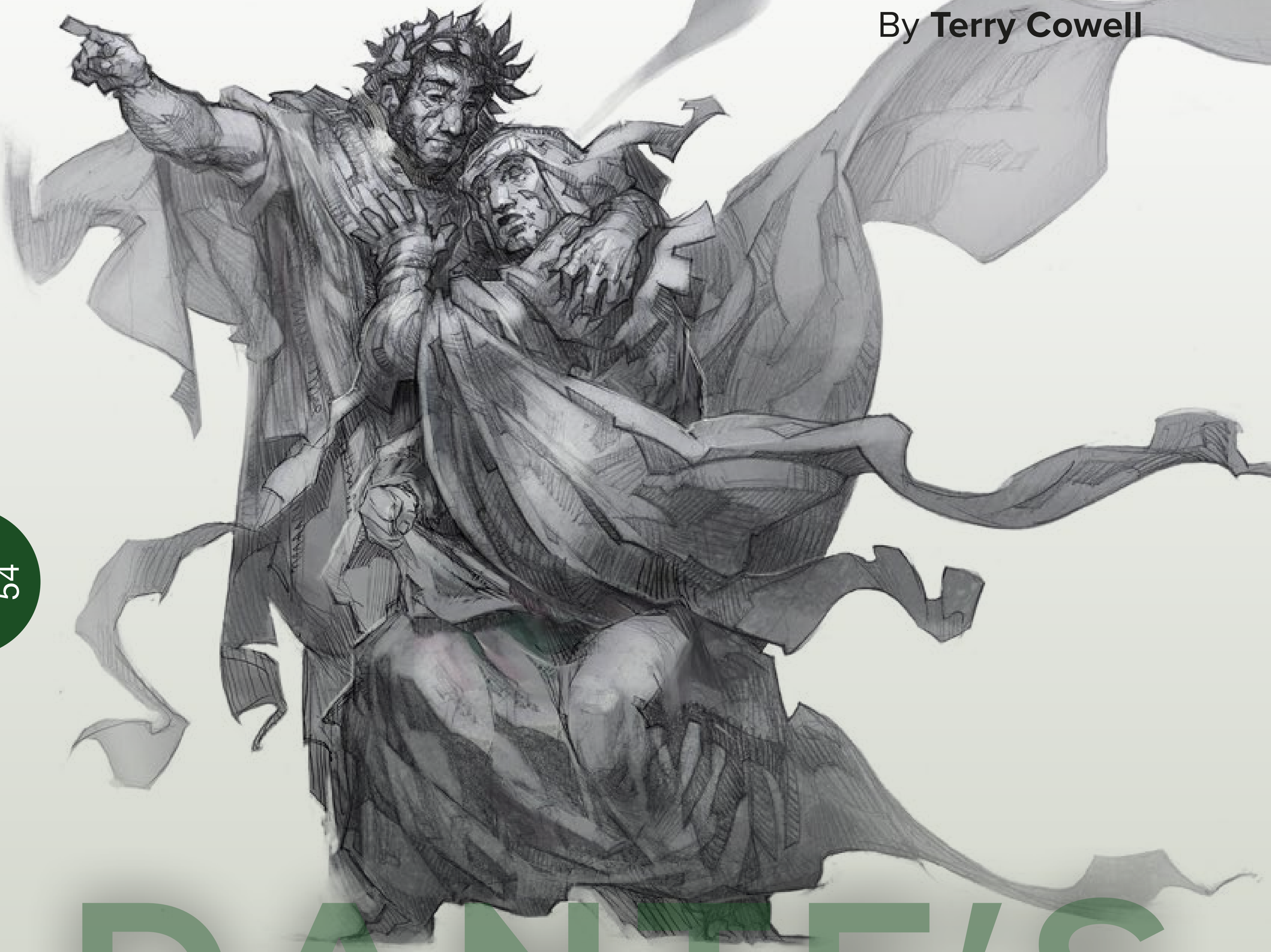
Company: Zealot Miniatures
Size: 120mm
Contact: zealotminiatures.com


Galapagos Miniatures

The Harbinger of Death

Company: Galapagos Miniatures
Scale: 1:20th
Contact: www.galapagos-miniatures.com

By **Terry Cowell**



DANTE'S INFERNO

Kickstarter focus on Aradia Miniatures.

I want to explore the recent Kickstarter run by Aradia Miniatures, based on Dante's Inferno. As wonderful and complex as the subject is, I don't want to spend too much time providing literal information that can be found online or by reading 'The Divine Comedy' and I will try to get to the miniatures and the bones of the Kickstarter campaign as quickly as possible. ↓

They gathered the best artists in the community to ensure the project could meet its full potential and I will discuss this in more detail later.

When I first learned that brothers Stefano and Fredrico were taking on this amazing challenge, I was absolutely over the moon. Not just because someone was tapping into this rich vein of fantasy inspiration, but because, in my view, Aradia was the company I would want to step up to the challenge. They have a history of providing the miniature community with new inspiring projects and they take pride in it. If there is a well-trodden path and a lesser trodden path, Aradia will fly in the opposite direction. They are innovators within a hobby where it's easy to follow successful scripts. I must say that sometimes a company will take a recognised theme or character and produce stunning results; there is room for this, but it is new and alternative works that really inspire me.

Aradia ran what I would see as a generous Kickstarter. There is never a guarantee of success, so for a miniature company there is an element of risk as well as reward. The theme was a perfect start and they did everything they could to make it successful. The aim was always to bring the project to life. Not to get rich or famous, but to translate their inspiring vision into miniature form and gift it to the community.

They gathered the best artists in the community to ensure the project could meet its full potential and I will discuss this in more detail later.

They pitched prices at a level that reduced profit for the company but enabled the opportunity for the community to jump on board while gaining an instant savings against the future RRP. Apart from the Kickstarter exclusive model (the lovers) the rest will be available once Kickstarter customers have had orders fulfilled. Not only were the campaign miniatures pitched at a lower cost, Aradia opened their whole shop range at reduced prices exclusive to those who backed them. They gave lucky pledgellants the chance to enjoy a month's membership to their Patreon for only $1. There were cards, skulls for basing, community discounts and all sorts. Did I mention basing skulls? We all need more skulls.

Here is a brief overview; Dante Alighieri is the author and protagonist of his 14th century epic poem which tells of his personal journey through 3 canticas [A religious or narrative poem] Hell, Purgatory and Paradise and subsequently his journey of redemption and his path towards God. To further complicate his journey, he must also try and save the soul of his lover Beatrice, who was consigned to Hell when she bet her soul with Lucifer that Dante would be faithful. While on the third Crusade, Dante slept with a slave girl. The characters in this Kickstarter are inspired by Inferno (Hell) and all the miniatures produced for this campaign are influenced directly from the characters found in this first part of Dante's tale. ↓

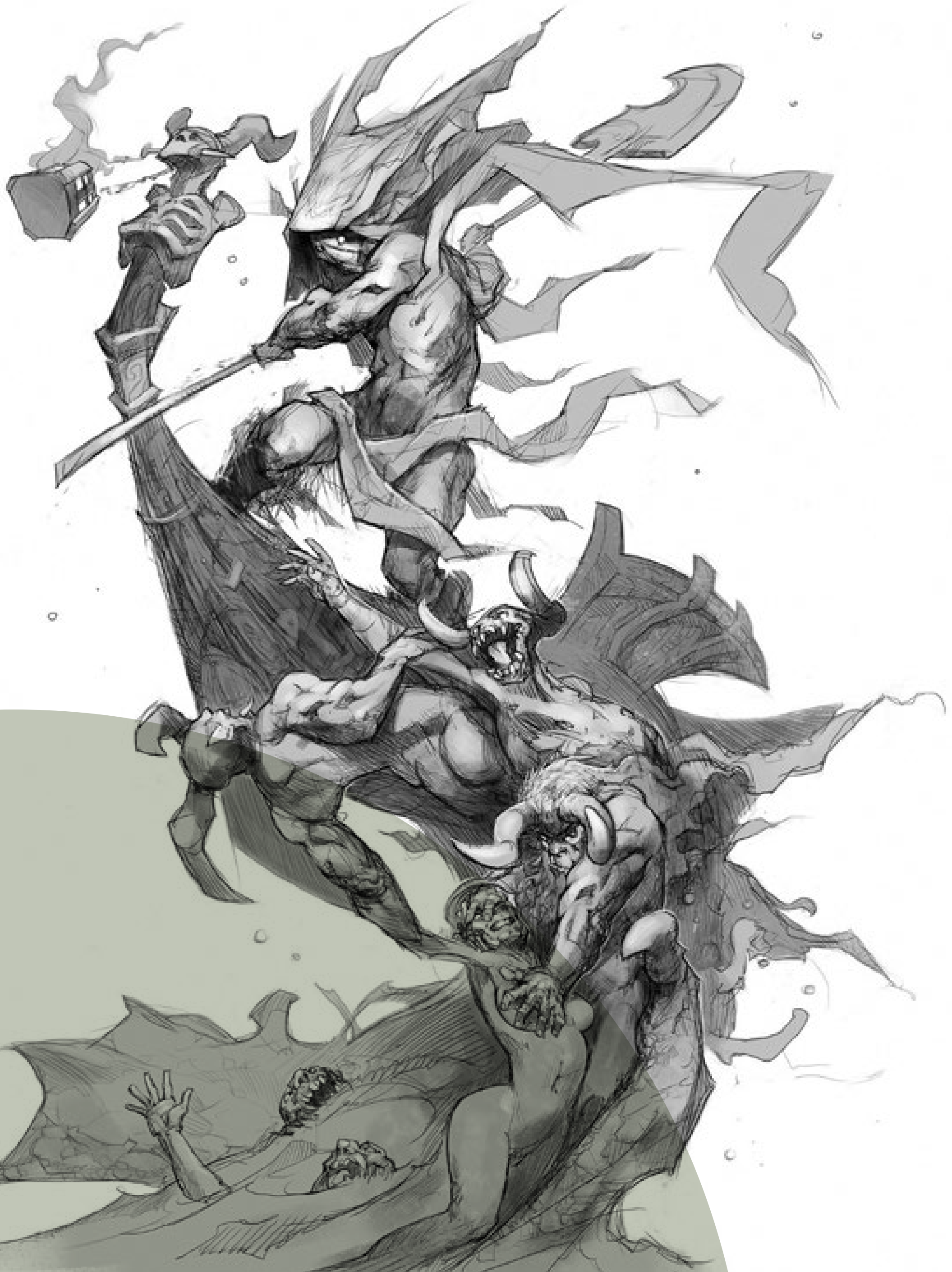
This was never going to be an easy task when you consider the depth of the poem which, although it has been translated to English, is widely believed that an entirely accurate translation does not yet exist. There was also a limit on the number of characters to be produced. It would have been counterproductive to try and produce every character from Inferno, so they had to limit this without losing the narrative. I feel they achieved this through a mix of choosing integral characters and supplying text to assist understanding for those new to Dante's poem.

Apart from the Aradia brothers, there are many people to thank for bringing the project to life. The next stage started with the talented artist Stefano Moroni who developed the concepts. There is a wealth of Dante inspired art in the world, but his brilliant work ensured the concepts were original. The results, as we see, are unique and add a sharp and stylised dimension towards the final products. It might have been easier to emulate the work of previous artists such as Blake or Rodin, but somehow Stefano has managed to retain the classic feel while creating fantasy characters that look current.

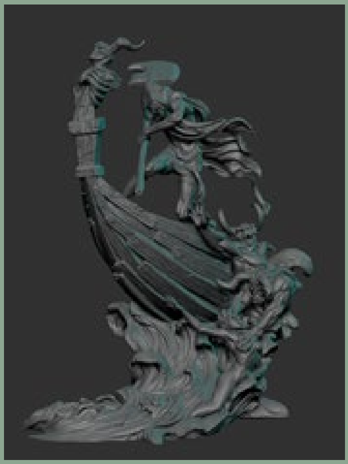
Once the art had been completed, Aradia could have used a single sculptor to create all the miniatures but it is clear at this point that they wanted this project to be the best it could be. They employed a dream team of some of the most talented artists available and assigned them to different characters. This meant that characters did not feel uniform or styled in a single way. There are collectors and enthusiasts who like to buy a complete range, but there are also those of us who like one or two of our favourites. This catered to all.

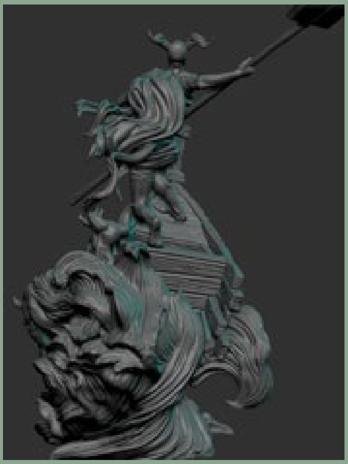
The line-up of sculptors and the models they produced are as follows;

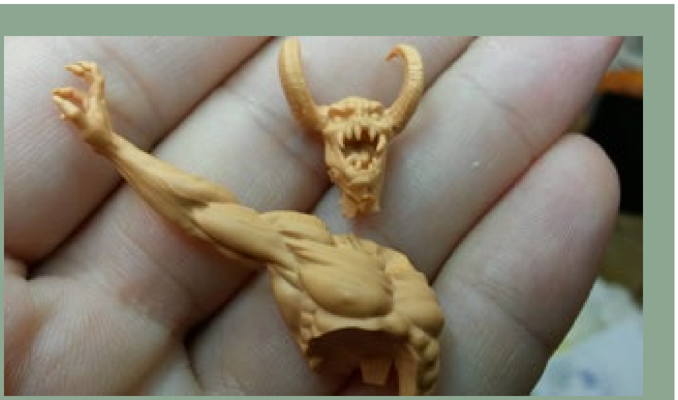
- Dante and Virgil – Roberto de Meo
- Cerberus – Joaquin Palacios
- Charon – Ali Jalali
- Paolo and Francesca – Alfonso Prieto
- Gorgon – Pedro Fernández Ramos
- Phlegethon – Ali Jalali
- Beatrice – Benoit Cauchies
- Ulysses – TBA
- Fallen Angel – TBA
- Dante poet bust – Diego Rossetti ➜

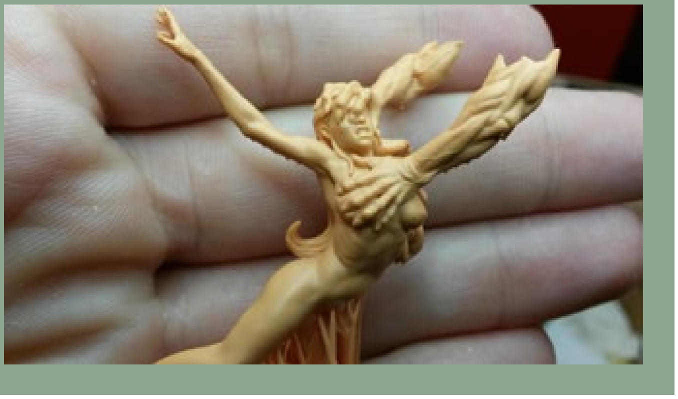


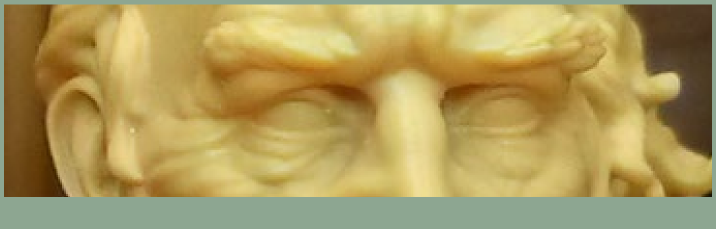
3D MODEL TO PRINT

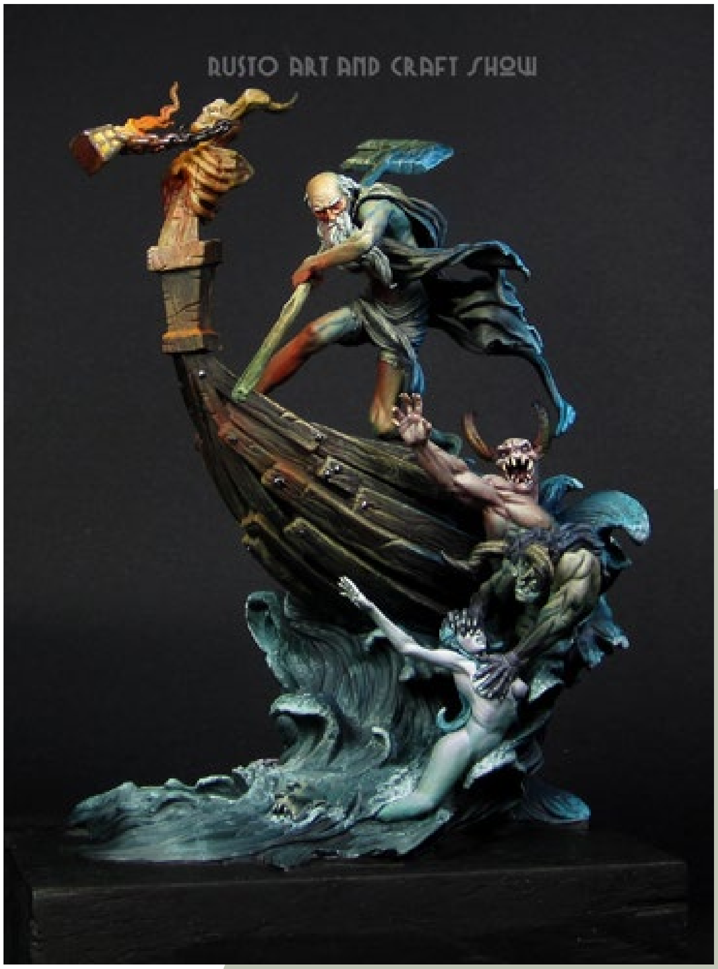












The sculpts completed and seen in hand by me are a testament to how much the artists enjoyed working on this project and it just feels like they collaborated with the perfect artist for each sculpt. They could have saved a lot of money working with a single artist, but all the way through the campaign I had the feeling it was never about money and more about the Aradia ethos, which seems to be inspiring our community to reach in new directions. They consolidated this by hiring renowned artists to paint some of the pieces to display to potential backers as examples of what can be achieved in skilled hands.

Dante and Virgil – painted by Mirko Cavalloni

Charon – painted by Fabrizio Russo

Paolo and Francesca – painted by Marko Miladinović

Gorgon – painted by Mirko Cavalloni

Cerberus – painted by Sergio Calvo Rubio

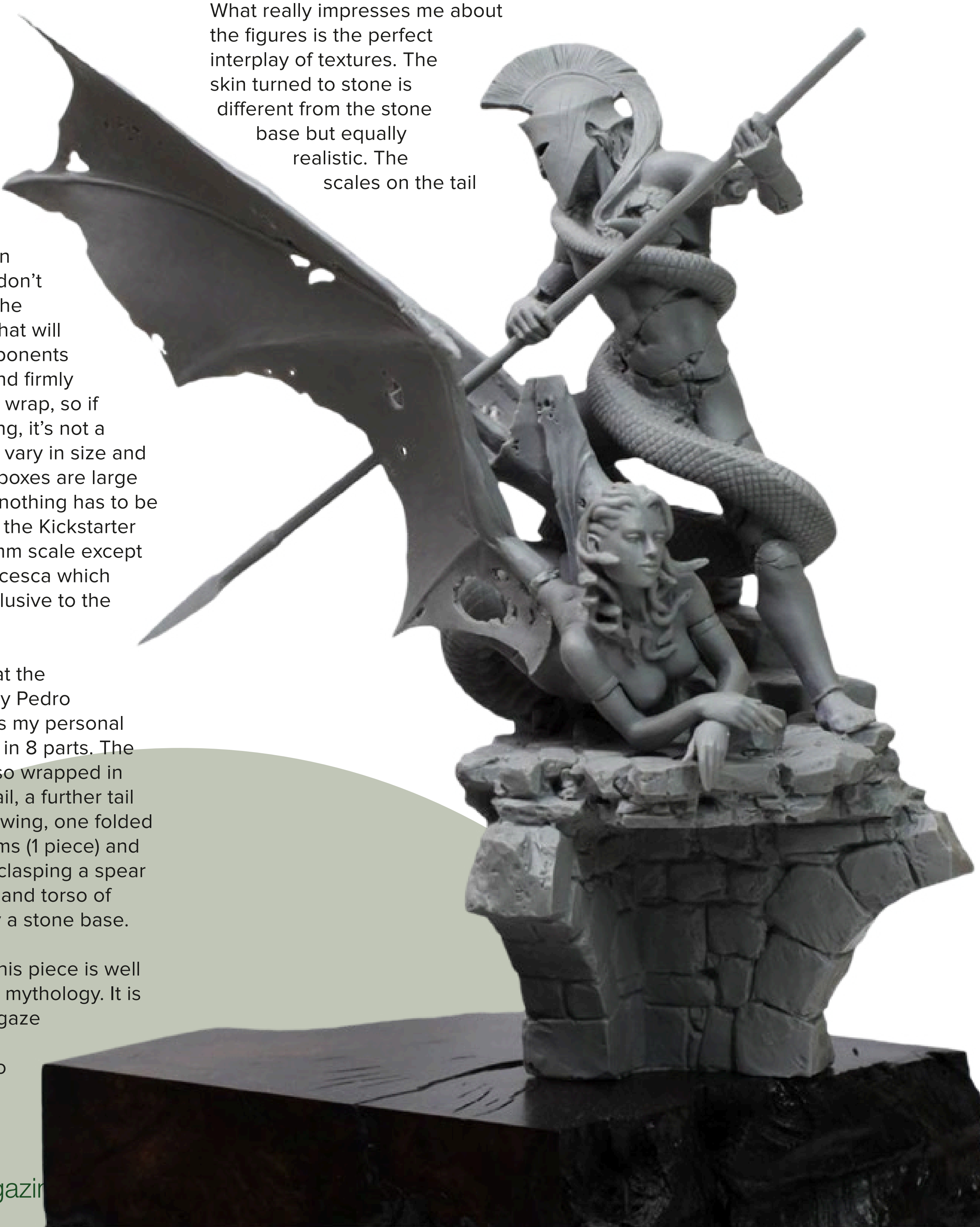
Using different artists further enhances the diversity of one figure to another. Even where Mirko has painted 2 models he has used completely different styles from the cool tones seen on the Gorgon and the fiery contrast seen on Dante and Virgil with the latter painted in pale ghostly contrast. There are some lovely OSL effects, too. ↓

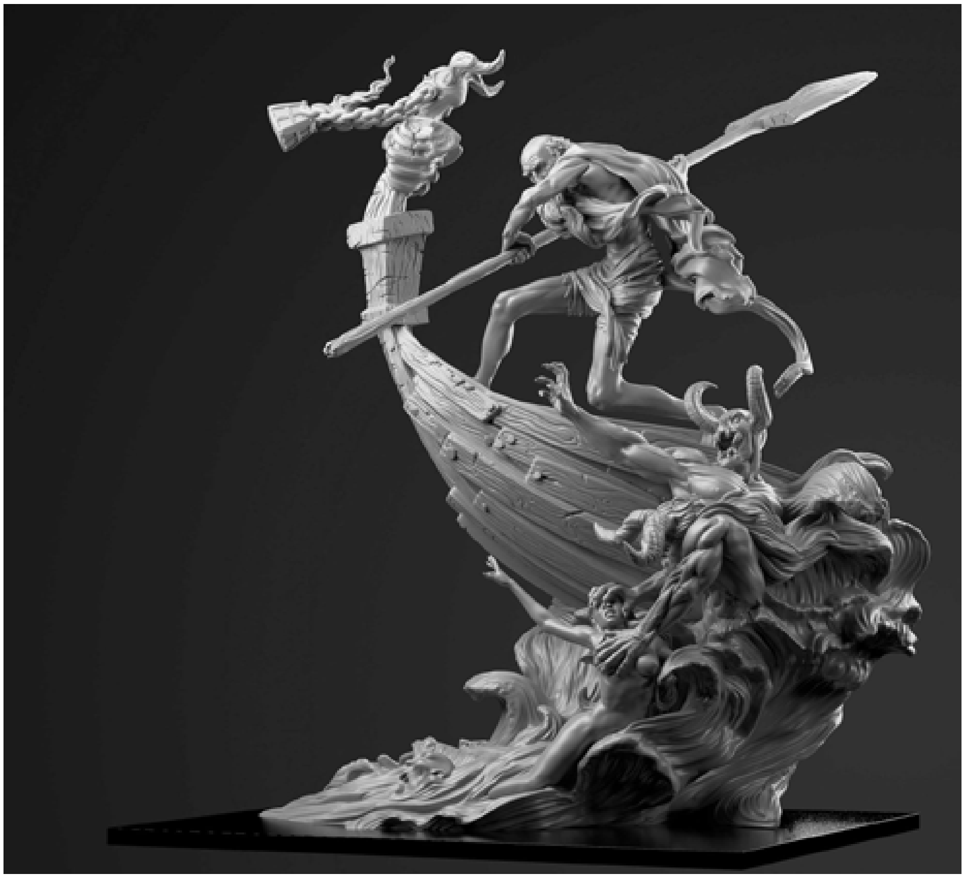
Marko has captured an almost 2D comic style with 'the lovers' and Cerberus, painted by Sergio, just exudes fire and flame. They are all beautifully executed paint jobs, but my favourite has to be Charon. It's a complex diorama and he makes it work from every angle. The colours he has used are so harmonious; it's a 'needs to be seen to be believed' paint job. 😊

So, let's take a look at a few of the kits. I received Charon and Gorgon, while Shane received Cerebus. They both came in white boxes with an Aradia label, but I don't know if these are the actual packaging that will be used. The components come separated and firmly encased in bubble wrap, so if this is the packaging, it's not a bad thing. The kits vary in size and complexity so the boxes are large enough to ensure nothing has to be squashed in. All of the Kickstarter miniatures are 75mm scale except for Paolo and Francesca which are 32mm and exclusive to the campaign.

Ok, let's first look at the Gorgon sculpted by Pedro Fernández which is my personal favourite. It comes in 8 parts. The stone soldier's torso wrapped in part of Medusa's tail, a further tail section, one open wing, one folded wing, Medusa's arms (1 piece) and the soldier's arms clasping a spear (1 piece), the head and torso of Medusa and finally a stone base.

The story behind this piece is well known from Greek mythology. It is said that any who gaze upon the Gorgon will instantly turn to stone. The snake headed Medusa is depicted as an alluring figure, so it comes as no surprise that her tail pierces the heart of the unfortunate petrified soldier. The soldier is frozen in a dynamic pose and stands atop an intersection of stone archways. Before you even look at the figures, this base has been convincingly sculpted and I am really pleased that it's not just a lazy addition. What really impresses me about the figures is the perfect interplay of textures. The skin turned to stone is different from the stone base but equally realistic. The scales on the tail of Medusa are so neat they can be painted individually and there are larger scales on the underbelly. The stretched leather wings are in contrast to the soft human like skin of her upper body. Once assembled it is compact and balanced, as though Pedro wanted it to be perfect for a display plinth. The soldier has a stone brick attached ↓





to his right foot and this helps it slot onto the base like a glove. The anatomy is scaled perfectly and even the fantasy elements such as the snake hair look as though it's something that should really exist.

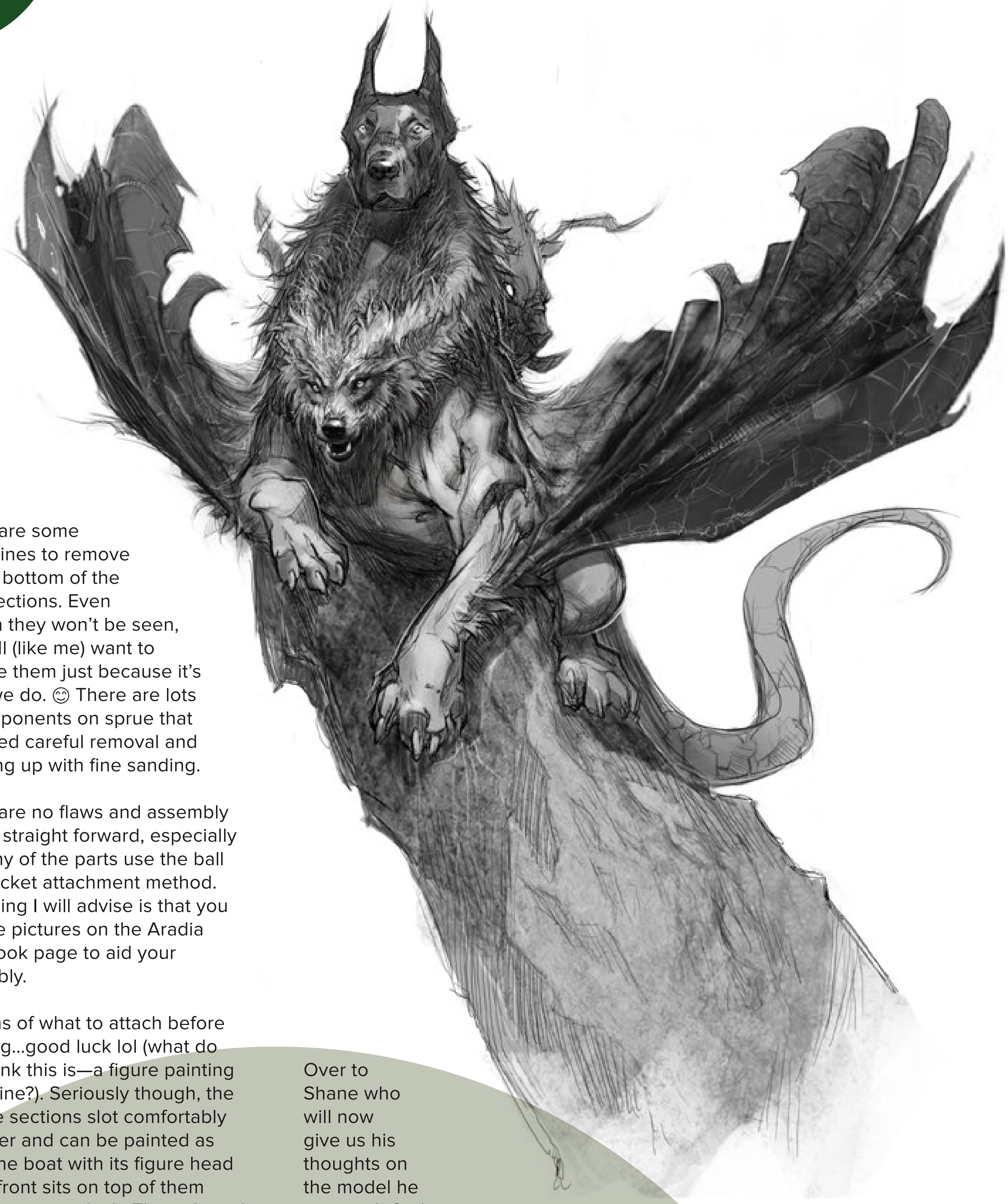
There is a little flash to remove on the wings, a rough patch on the extended wing that would benefit from some smoothing with a fine grit sandpaper, a mouldline running down the back of the soldier's left shoulder and the spear was slightly warped, which is easily fixed with a blast from your hairdryer. Once fitted together there are no unsightly gaps, but as with all display miniatures you may want to take some time to integrate the joins with a little Milliput. This of course is optional, but it's such a nice piece it would seem a shame not to prep it with the same amount of love the sculptor put into creating it.

The second piece I will look at is Charon, the ferryman of the dead who is sworn to ferry the newly deceased across the rivers of Styx and Acheron. These are the rivers that divided the world of the living from the world of the dead.

This time the sculptor is Ali Jalali who took on a ridiculously complex piece which is really so much more than a miniature. It is a complete scene, a diorama in a box. It comes in 23 parts, so I won't list each individually. The 3 largest components are 2 river sections and a boat. The river sections (the river of sorrow) is crowded with damned souls who have no chance of salvation and the water is teaming with these. Charon stands atop the front section of his boat herding the reluctant souls and compelling them to the other shore. The souls come in various guises from human to demon and everything in between. Perhaps this reflects the amount of time they have resisted the crossing.

If you look at some of the classic art, the pictures of Charon illustrate the chaos and disparity of the crossing and Stefano has also captured this.

The boat is the front section only, but the scene is created so well it's easy to picture the whole boat. Although there is chaos in the scene, there is also harmony. The water and the oar angled in one direction while the boat, a reluctant soul and Charon all lean in the opposite direction. The end result is a well-designed diorama scene that has done much of the work for us. When we think about composition, this is part of what we hope to achieve; a piece that will control the viewer's perception and lead you around the scene. The more you look at the diorama, the more you want to look at it some more and so it perpetuates. ↓



There are some mouldlines to remove on the bottom of the river sections. Even though they won't be seen, you will (like me) want to remove them just because it's what we do. ☺ There are lots of components on sprue that will need careful removal and cleaning up with fine sanding.

There are no flaws and assembly will be straight forward, especially as many of the parts use the ball and socket attachment method. One thing I will advise is that you use the pictures on the Aradia Facebook page to aid your assembly.

In terms of what to attach before painting…good luck lol (what do you think this is—a figure painting magazine?). Seriously though, the 2 wave sections slot comfortably together and can be painted as one. The boat with its figure head at the front sits on top of them with Charon on deck. The only real complication will be the figures. You will need to slot these temporarily while you work out your colour scheme. Even though the scene looks chaotic, there are really only 3 separate figures outside the boat, with the others being integrated into the water already.

Over to Shane who will now give us his thoughts on the model he received, Cerberus.

When I first saw the concept art of Cerberus, the first thing that struck me was, what in interesting take on the mythical beast. Never had I seen an image of Hell's guardian portrayed in such a way. Three vastly different heads and the addition of wings. In theory, it shouldn't work, but in practice, it really does. ↓

The miniature comes in 7 pieces that includes a spire of rock that he is mounted on. The version that was sent to me is one of the pre-release test models, so the final version might be slightly different. Aradia lists it as a 90mm miniature and it was sculpted by the amazing Joaquin Palacios. The box art was painted by Sergio Calvo Rubio who, I must say, has done a superb job bringing us this exceptional miniature. Usually when we get pre-release miniatures, there are a few problems, that we point out and the producer then fixes — not so in this case. The miniature went together very well and everything fits!

I would consider this to be a true 'painters' miniature, as it offers a vast range of possibilities for us to really test our metal.

I think the best way to end this Kickstarter review is to look at what Aradia accomplished during this campaign. They absolutely smashed their targets and opened all the unlocks with the help of 274 amazing backers.

Unlocks included new figures, cards, alternate heads, skulls and access to their Patreon for $1.00.

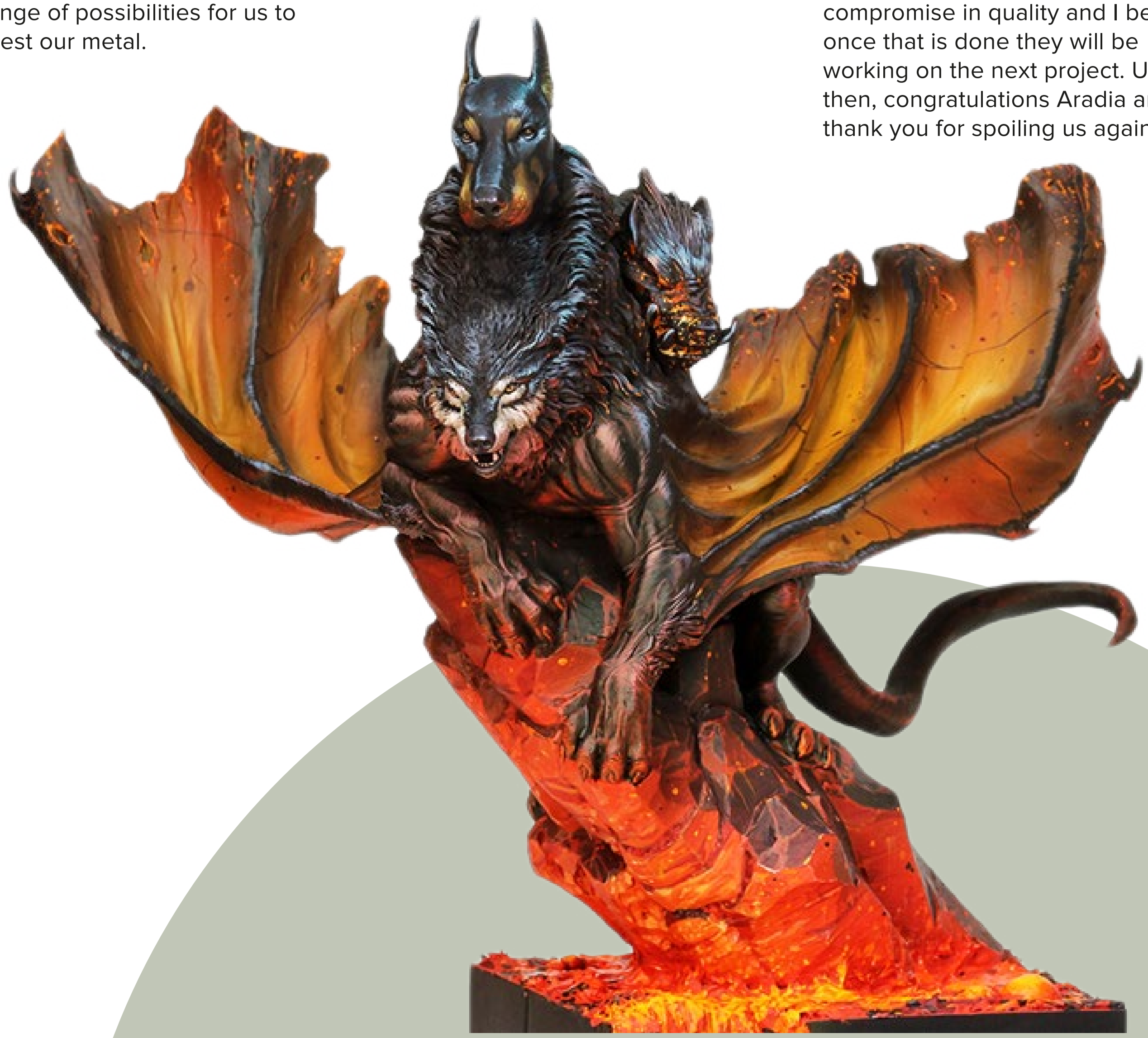
They introduced a literary classic into our world of miniatures that had never been done before.

They assembled an immensely talented team of artists who measured up to the challenge with complete success.

They gave backers discounts to all the Aradia stock during the campaign.

They ran an honest, open and transparent campaign keeping the community up to date and well informed.

Best of all, the success of the Dante campaign will hopefully lead to future Aradia Kickstarter projects and that thought has me very excited. There's no point in trying to guess at what it might be; they are impossible to predict…I know Stefano and Frederico will work long hours to ensure the orders for this Kickstarter are completed and sent out to backers as timely as possible without even the slightest compromise in quality and I bet once that is done they will be working on the next project. Until then, congratulations Aradia and thank you for spoiling us again.



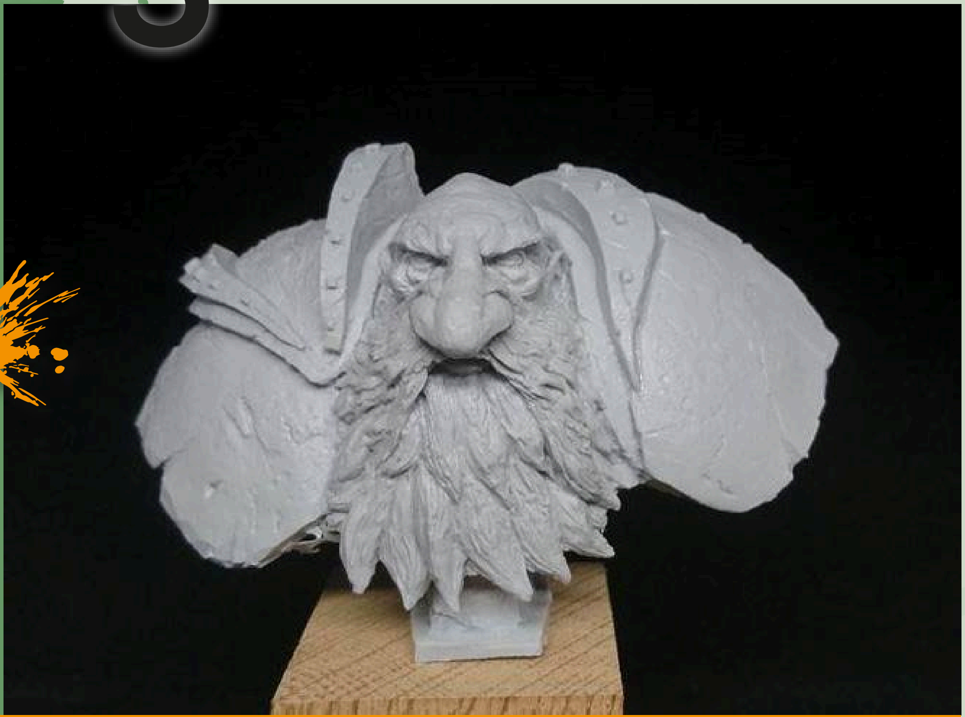
By
Sean 'Jabberwocky' Fulton

Details

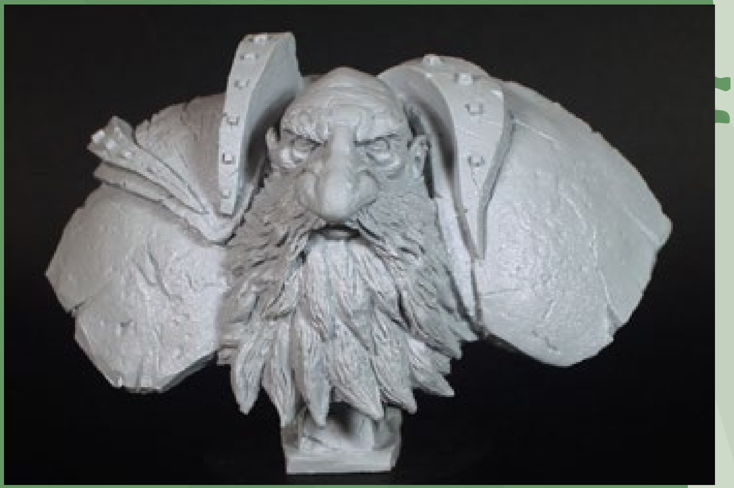
Price:	£25
Size:	55mm
Material:	Resin

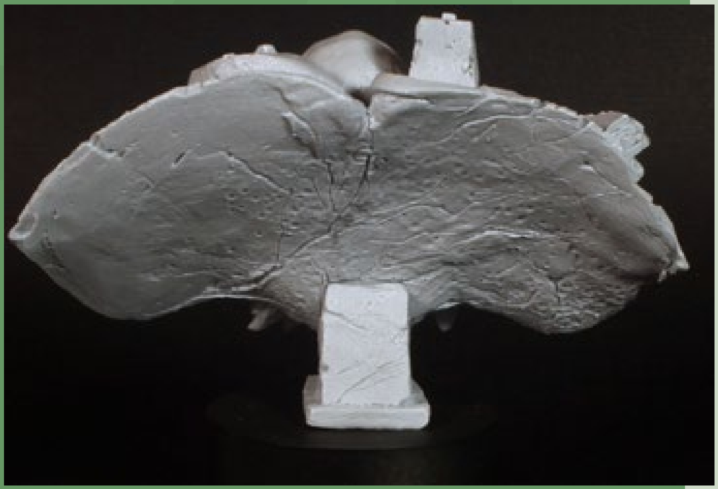
Available from

Mr Lee's Mini's



Mr Lee's Minis Burak the Dwarf



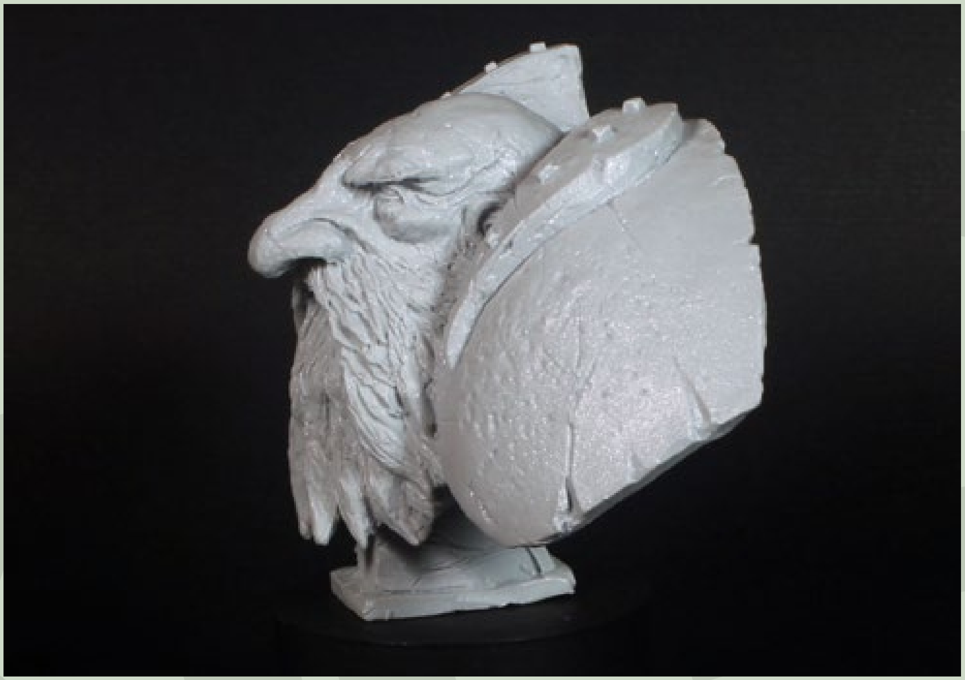


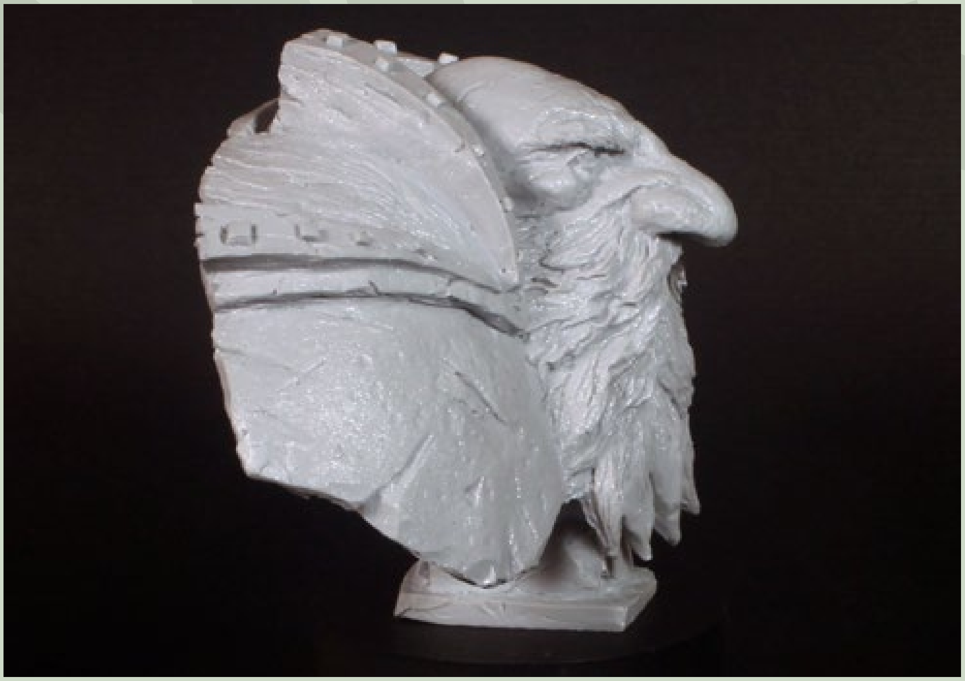
This month I had the pleasure of reviewing a relative newcomer to the scene. Mr Lee's Miniatures is the brainchild of the globetrotting Kyle Cruickshank. Originally hailing from Canada, he spent some time working in Turkey and is currently settled in England. The dwarf bust is a one-piece model sculpted by the talented Giorgos Tsougkouizidis, who has been reviewed in the pages of FPM previously.

The Burak bust was originally commissioned by Kyle for a good friend of his in Turkey and subsequently became a full-fledged release. How cool is that? Not only did his friend get a bust specially made, but now it will be painted by artists around the world. I can't imagine a better gift!

I was able to secure an early version of the bust, so I didn't have access to the full package. The model arrived in a plastic snap lock container without any identification other than a sticker with the Mr Lee's Miniatures logo. This will be remedied for the official release, with a black and white sticker attached to the packaging identifying the company as well as a label identifying the bust and sculptor.

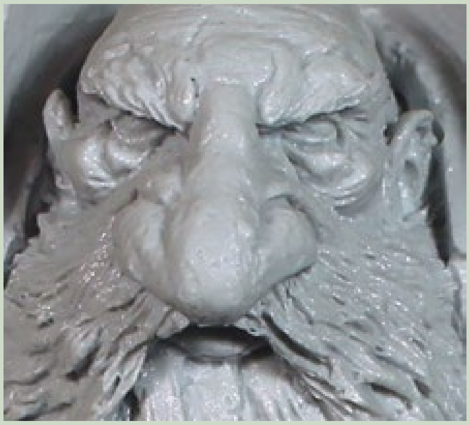
The model itself is cast in light grey resin as a single piece with the dwarf's head and two shoulder pads attached to a short stem to secure it to your plinth. This is a great piece to introduce yourself to the world of busts or a larger scale if you have not done that before. The stem is decorative, however, it actually could be used to support the bust by itself, which is a nice touch. The model itself is very well cast. There were no mould lines evident at all on the bust. I was able to locate with close inspection a few very minor holes that will need filling, but this will take no more than a few minutes to accomplish.





The dwarf himself is iconic fantasy fare; he is a stern, dour creature, heavily armoured in his large shoulder pauldrons. He is bald with a large nose and a thick, full beard to reinforce the dwarven stereotype. This guy is a veteran of the goblin wars. The pauldrons are beaten and well used, indicating he has seen a number of battles. I really liked the classic look to bust and I have several dwarf loving friends that would really appreciate him as well. The only critique I have is of the beard itself. Now this is strictly personal preference here, but I wish the sculptor could have done more with the style of the beard. Dwarfs are known to be quite unique in their beard stylings, especially in the modern interpretation—the dwarfs of The Hobbit movies are a classic example. I would like to have seen some braids or other decorative aspects to the beard, rather than the repetitive tufts of hair underneath the chin.

All in all, however, it is a great piece and I definitely recommend it for any dwarf lovers out there. Mr Lee's Minis have been rapidly expanding and 2017 looks to be a gangbuster year for Kyle. I am sure there will be plenty of more model reviews in the coming months from us here at FPM.



PUTTY & PAINT

Antonio Leveque’s Snow White and the Seven Dwarfs

painted by Francesco “Franciuus” Farabi

PLUS

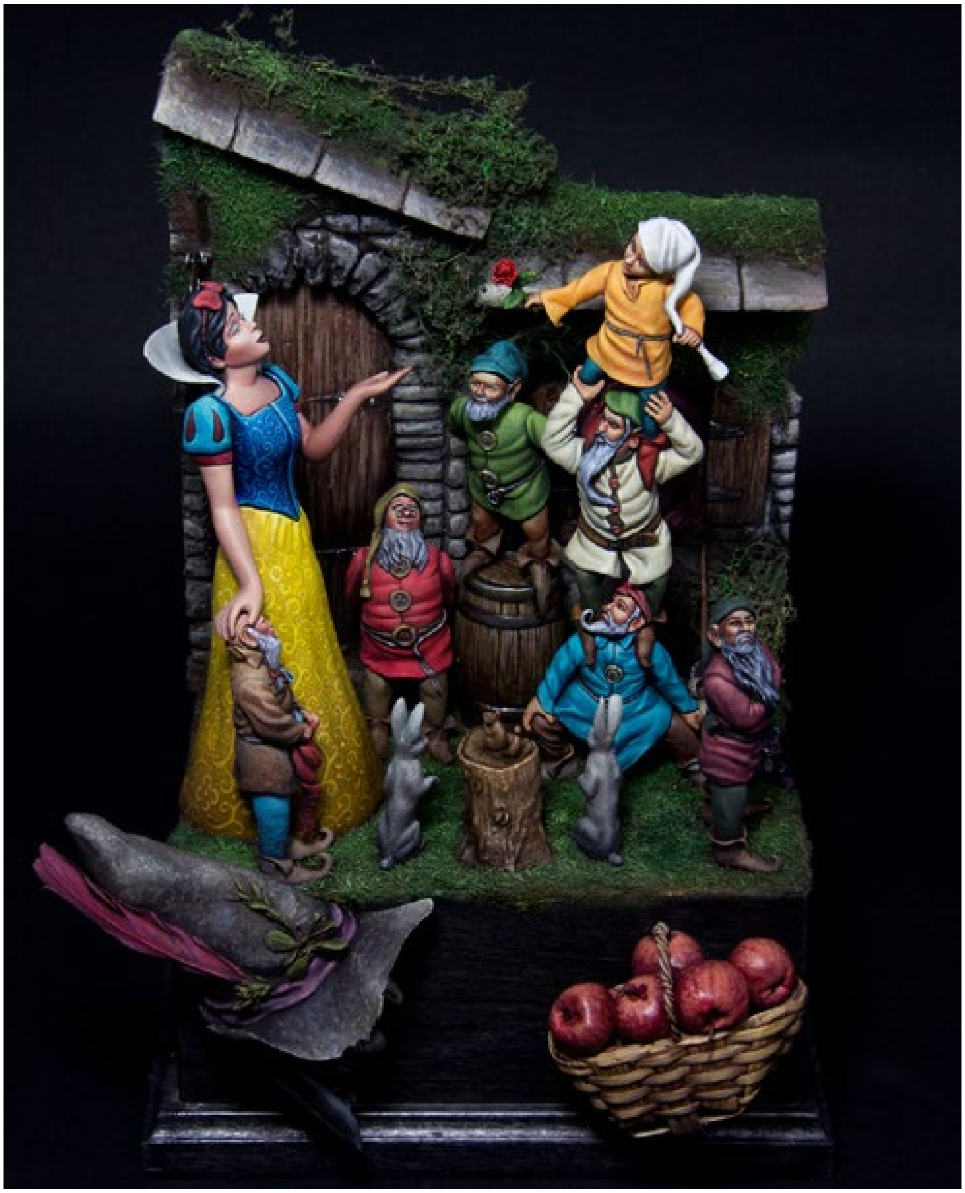
Hi all folks.

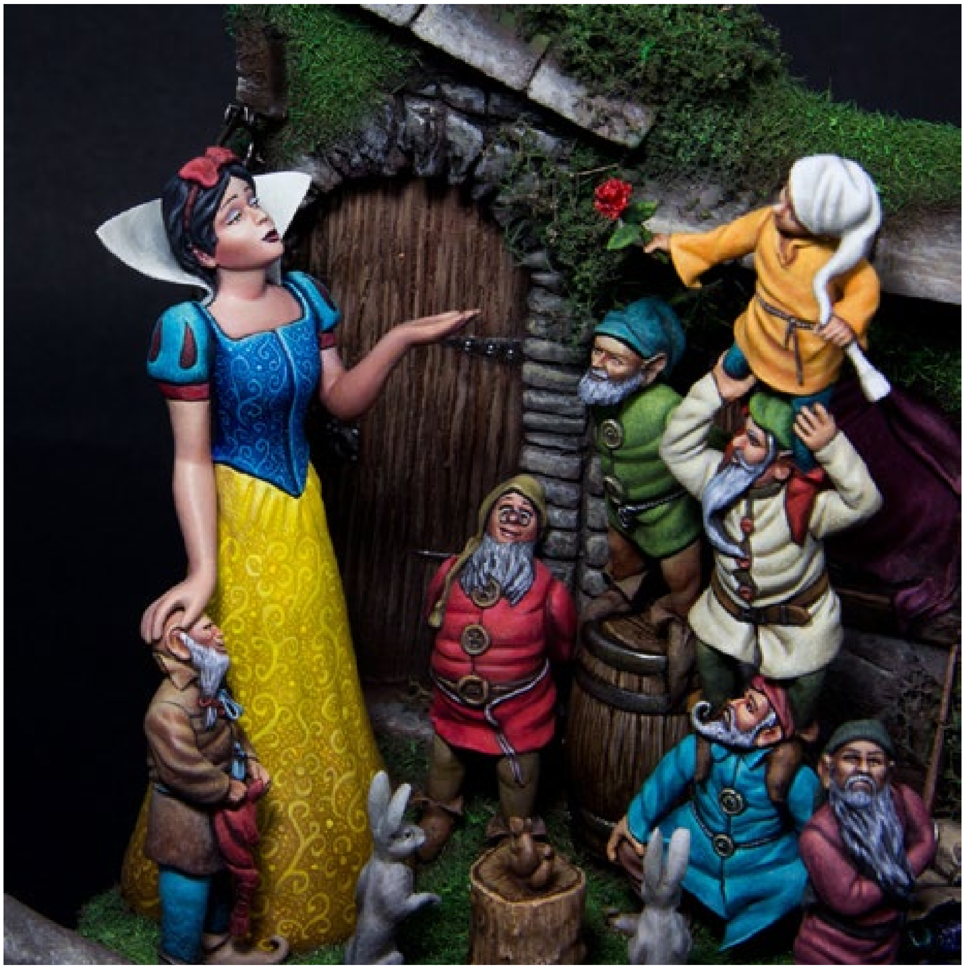
This is a very special fun project for me; my first collaboration with an artist that means a lot to me and for all the fantasy world in Italy and the world, too — Antonio Leveque. Considered by a lot of people as the “poet of fantasy”, it’s really incredible how many famous fantastic pieces he has done in the last 20 years.

This is a very unique piece by him, in particular because is a “vintage” figure that he made more than 10 years ago, and he never found a way to finish it. In the end, he decided to do it and he gave me the opportunity to paint it.

What I tried to do is to force in some way the “children’s toys” look to the figures. I imagined it like an illustration in a book for kids.

All the figures are a challenge about primary and secondary colours and their interaction. It was really hard to find the correct equilibrium, but in the end I really love how it turned out.





The only dark thing...we see clearly the evil queen, painted in the exact opposite way as the rest, adding a lot of green sensation on her skin to let the red apples pop out from the base.

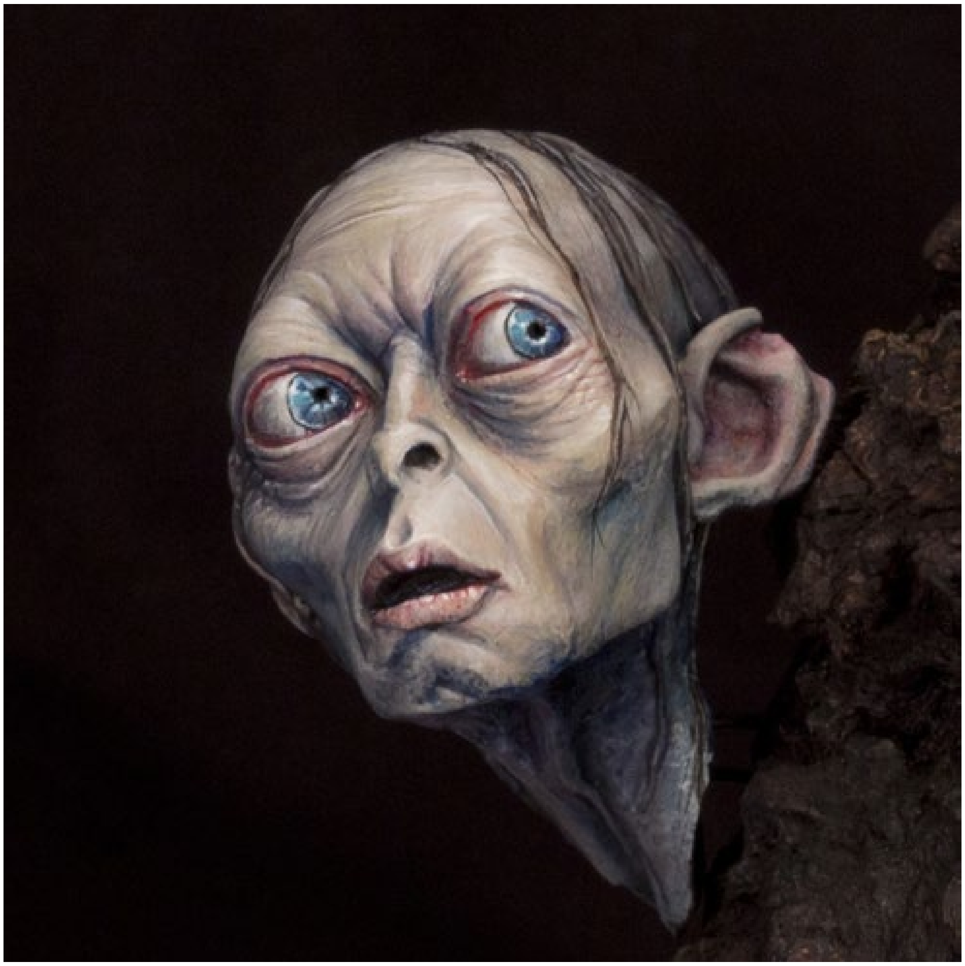
In the end, I am really happy about the final result of this piece.

Thank you very much Antonio for the opportunity to paint one of your pieces of art and thank you for letting me come back again into fairy tales.

Smeagol

painted by Matt DiPietro

PLUS



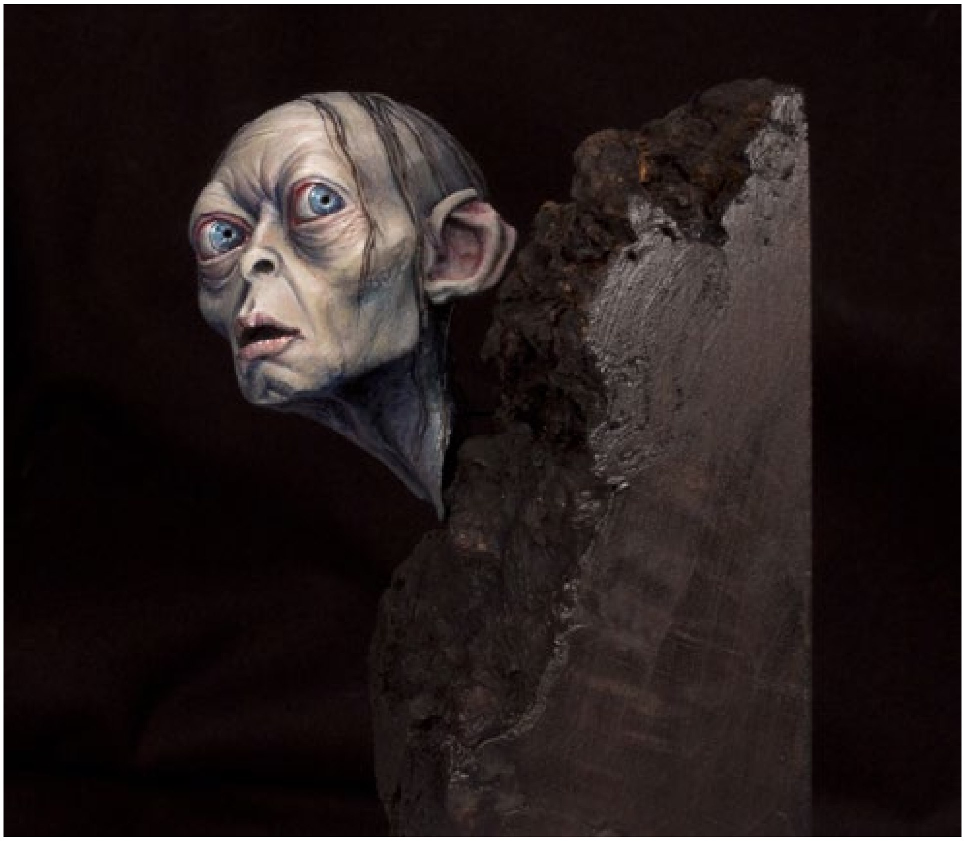
“Who is this Precious? Something tasty?”

“Many that live deserve death. And some that die deserve life. Can you give it to them? The pity of Bilbo may rule the fates of many.”

It was lots of fun practicing wet on wet sketching and cold skin tones on this one. I hope you like him :)

http://www.contrastminiatures.com/learn/sketching/finishing-the-sketch-gollum/

There is a little tutorial on my site about where the bust came from and how he was painted. Check it out!



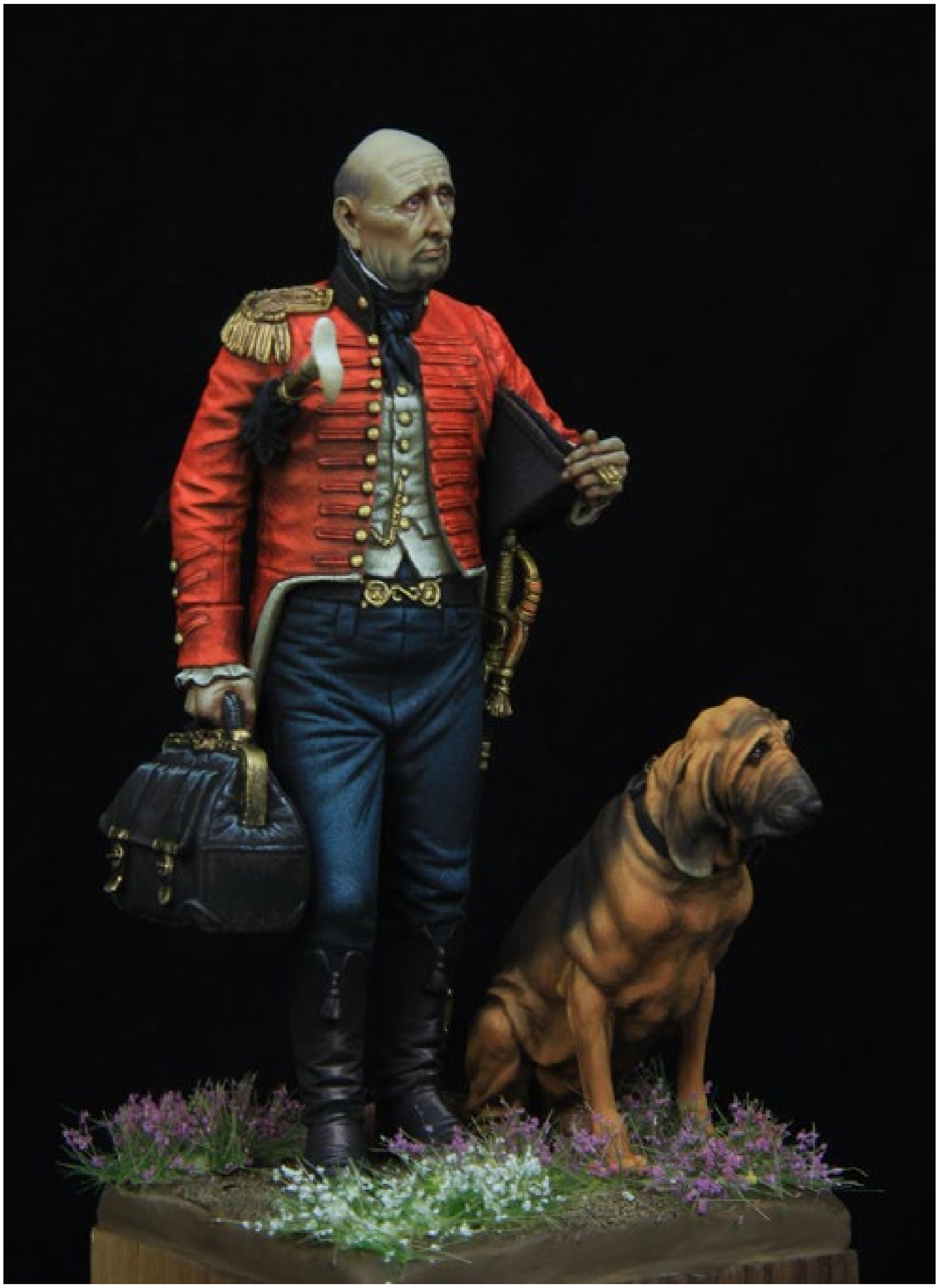
British Staff Surgeon 1810

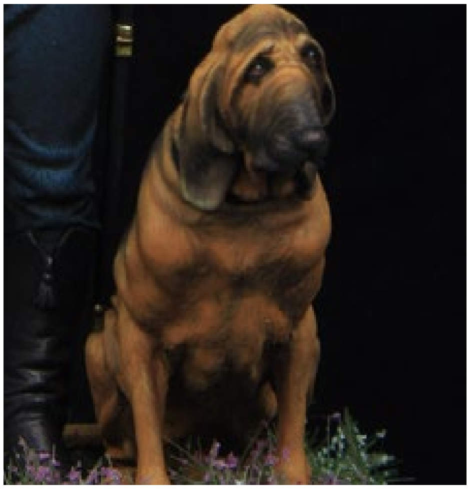
painted by Kirill Kanaev

PLUS

Sculpted by Vladimir Danilov. Painted with Reaper MSP and Andrea colours acrylics.

75mm box art for Castle Miniatures.





SHOW REPORT

EUROMA

by Davide Rainone

April 1st and 2nd, Rome saw its annual model show and painting contest.

Organized by the Alfa Model Club, the “Villa Eur Parco dei Pini” hotel hosted the event for this year. This is a very big hotel with a lot of living space available for the contest; so many people had the chance to attend it without any problem of crowding. It is also easily reachable and well connected by bus or underground lines to get in the city centre quickly.

This was the XIX° edition for this contest and it reaffirmed itself as a good international event with more than 800 models on display. The jury was composed of a mixture of judges from abroad, Italian masters and internal components from the hosting club: among them, I would like to mention Fabrizio Russo, Vittorio Meneghello, Ray Farrugia and Adrian Bay. Modellers came from all over Italy and also from Malta, the UK, France, the Netherlands, etc.

Painters had started filling the exhibition room on Friday afternoon, mostly because they had arrived from very far and took the opportunity to make a visit to the eternal city of Rome. Saturday and Sunday, I had the chance to admire beautiful works among all the categories: historical and fantasy, military modelling, planes, naval and Gundams. Yes… you have read right! The Euroma Model Contest has a big section dedicated to the Italian Gundam communities that bring many wonderful pieces. One of them also won this year's Best of Fantasy!

Over in the exhibition room, where it was easy to see all the models in the contest, there were also the cabinets with judges' models and a very nice trading area. It was also possible to attend seminars. The first was held by guys showing how to paint with an airbrush on Gundams and obtaining wonderful effects; another held by Adrian Bay himself about his career and his thoughts about conversions, scene composition, sculpting, etc. Another nice event was the speed painting challenge, in which teams of three people painted a little Pegaso Models bust in turns. All of these events helped people to know each other and spread the passion for model painting.

MUGHAL
STANDARD
BEARER
1857

REPETITA IUVANT
Caproni Ca
Asso di Picche
Italia 1917

Sunday also saw other guests out in the exposition room: the two official Disney/Lucasfilm costuming groups, Rebel Legion Italian Base and 501st Italica Garrison, were there showing their charity activities and offering also a special award dedicated to the best Star Wars themed model.

The award ceremony was fast and always in a friendly climate, now typical for this contest. The overall winner, Best of Show, was the same winning couple from last year's Monte San Savino Show with their new masterpiece: Raffaele Nalin e Giuseppe De Carolis.

Figure Painter Magazine was proud to offer the Best of Standard award to a beautiful diorama with many medieval knights riding with a lot of beautiful banners painted by Claudio Cavina.

Congratulations to all the winners!

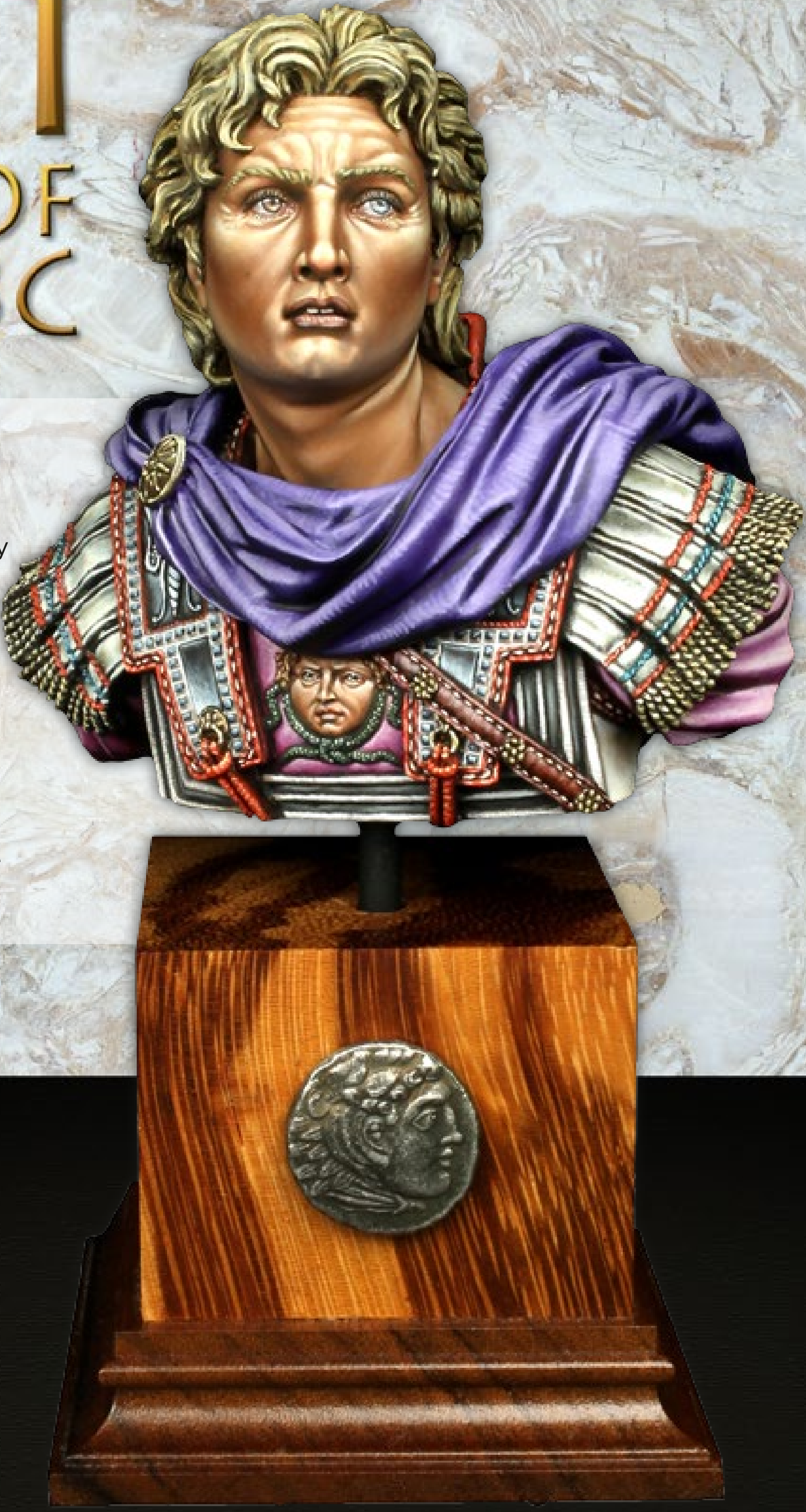
Next year will be the XX° edition and the organization has already promised a very special event for this important anniversary.

I will be certainly there... what about you?

ALEXANDER THE GREAT

BATTLE OF ISSUS 333BC

The sun rises in the morning on a day in November, 333 B.C. The army is fearful and nervous about the things that will happen on this day. Many will die, others will be wounded, and in the worst case, it will be an unsuccessful rush by the young king. An error caused by his momentum, to beat his father Filipo or his delusions of grandeur following the steps of Achilles, Heracles or Jenofont and his Anabasis. But he acts with total conviction; the rites and sacrifices were extensive last night and the military strategies were studied carefully. On the whole, the hope of success is huge and that fills hope into every soldier's heart. Only glory awaits on this fateful day. The hour is approaching, the salpinx sounds all over the agitation of the soldiers in their formations, who were positioned on the narrow plain as if they were chess pieces on a board. Only the course of the day would decide who lives and who goes to Hades....



by **Joan Carles Ros Magán**

THE BUST

It belongs to the Alexandros Models' catalogue and is a magnificent sculpture done by the master Laruccia; nothing more needs saying.

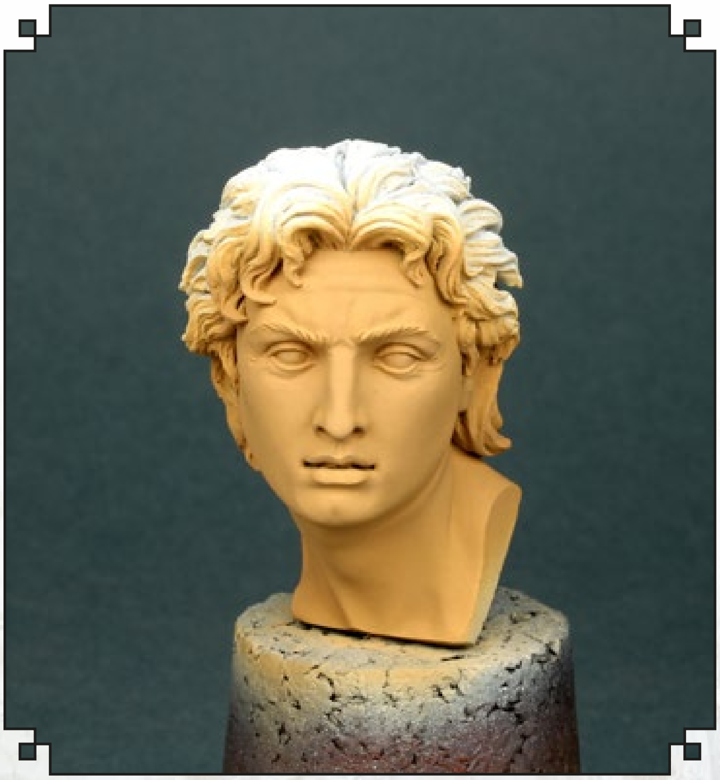
PLANNING

For this bust, I wanted to try to do something different from what I had been painting lately. I decided painting it only in oils, a material that was in a drawer for a long time and untouched (almost three years). A friend challenged me to paint a figure entirely with them and I chose the Alexander the Great bust. I must say that my way of painting with this medium came from a class taught by Alexandre Cortina several years ago; of course, adapting his techniques to my style. The colours I have used to paint this bust are from: Vallejo (V) and Scale Colour (SC) for the acrylic base, then Windsor & Newton (WN) and Old Holland (OH) for the oils.

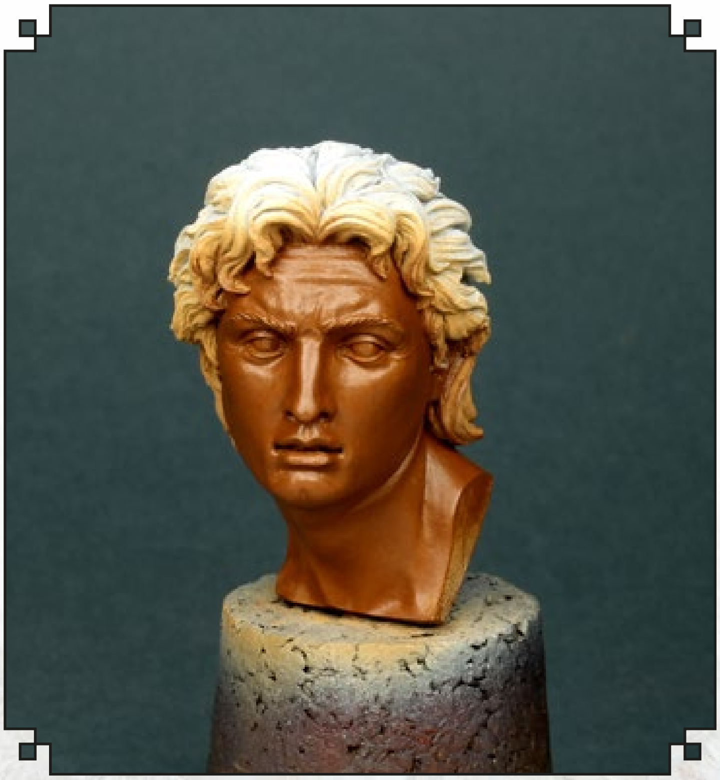
HOW TO DRY

One of the problems we have when painting with oils are the drying times. They take so much time in comparison with acrylics. The way to solve that is by doing a bit of a "do it yourself" oven, made with a wooden box whose interior is covered with aluminium foil with a 40W bulb inside. Depending on the colour and quantity, the drying time varies. To master that, the only clue is to test. As you will see, the intensity of colours lowers a bit, but you can fix that by adding more intensity after or adding more intensity than desired before putting the figure inside (I usually chose the last option).

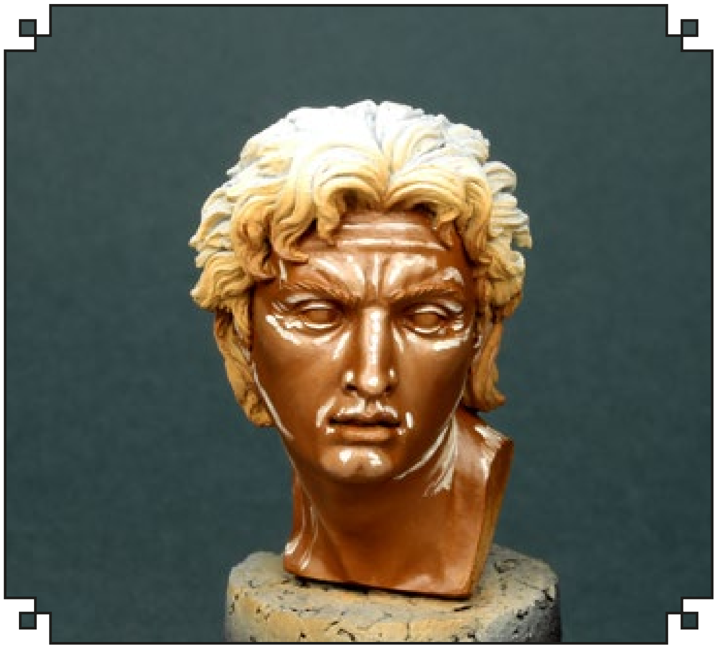
PAINTING



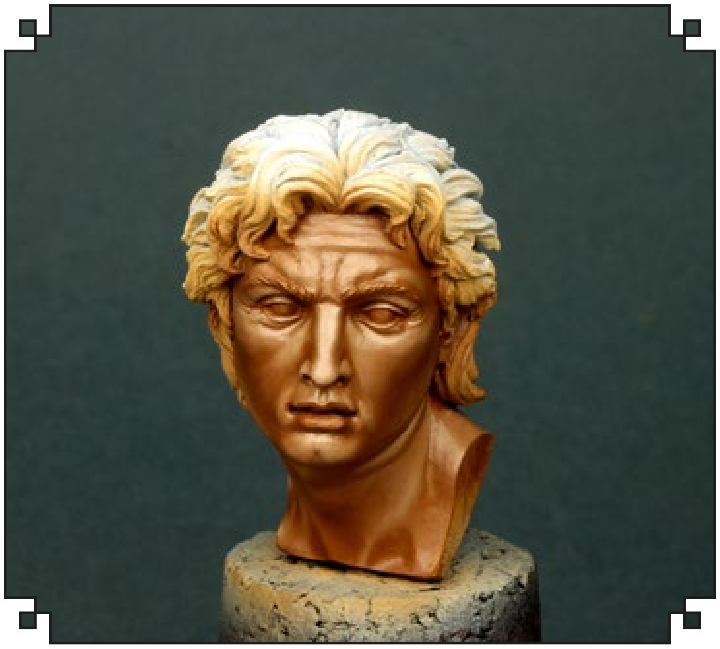
Once the figure is ready and clean, I prime it in white with the airbrush. After that, with the same tool I apply a basecoat of Brown Sand (V) to the face and neck.



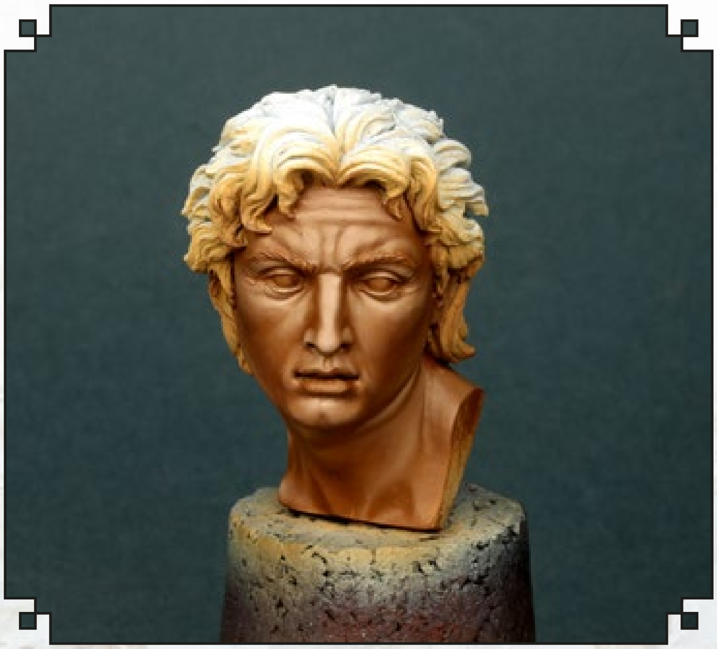
On my pallet, which is nothing other than a piece of glass, I put Light Ochre Pale (WN), Chrome Green (WN) and Persian Red (OH). They have been mixed to give a dark skin tone colour. It is applied to the entire skin area in a thin layer but without a diluent; it is only used if I notice that the colour doesn't run well from the brush.



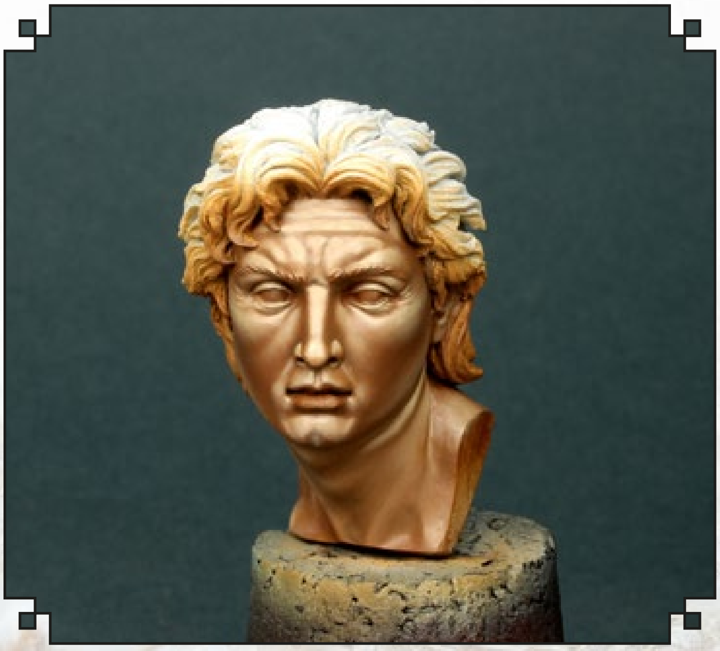
I mix Titanium White (WN) with a little of the Light Ochre Pale. This is used as the highlighting colour for the whole figure for continuity. I apply that colour in the areas I wanted to highlight as dots and lines.



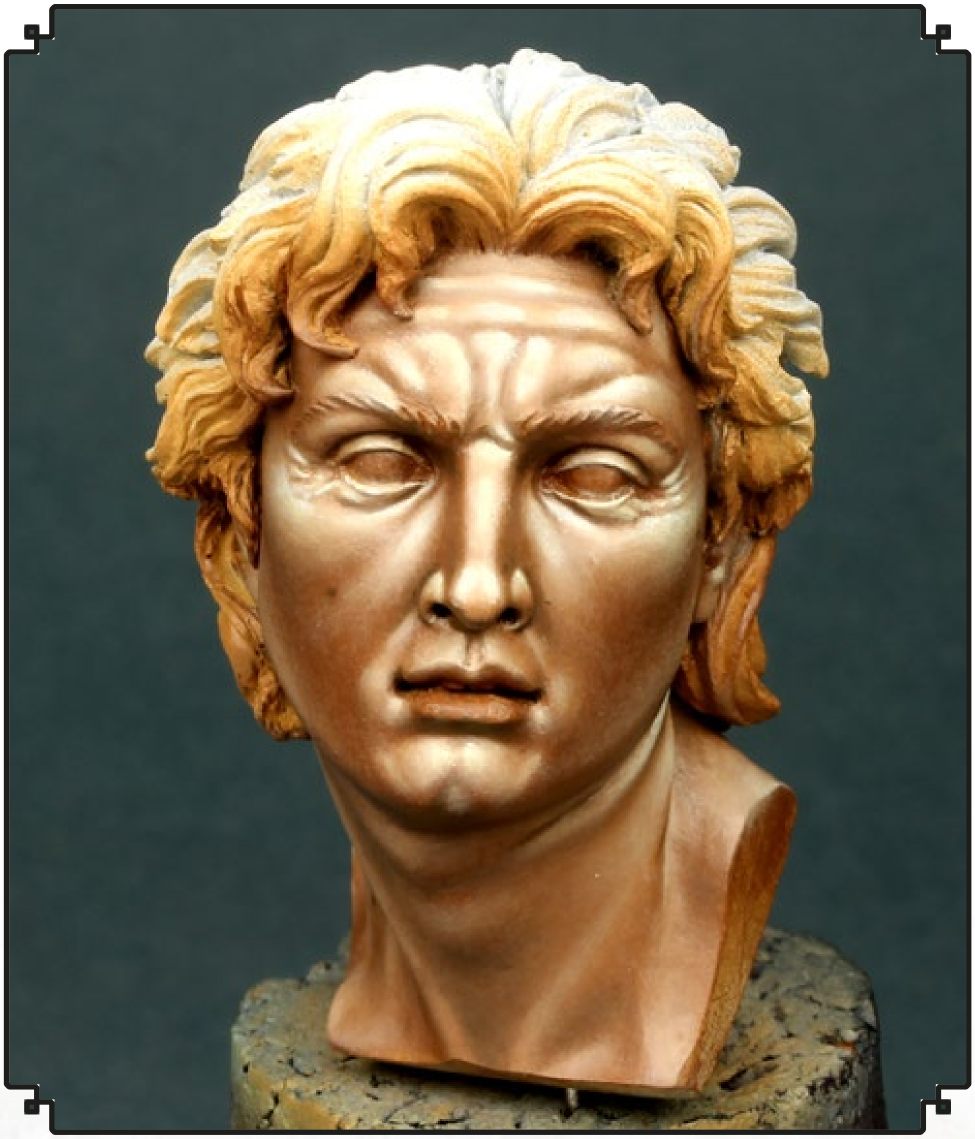
As the two colours are wet, I mix them on the figure, smoothing transitions with a clean and dry brush. This is called a "process" and it is repeated several times, covering what you have done before and re-highlighting. This way you get a smooth, clean and contrasting finish.



Each time I want to dry the paint between process applications, I put the figure in the oven.

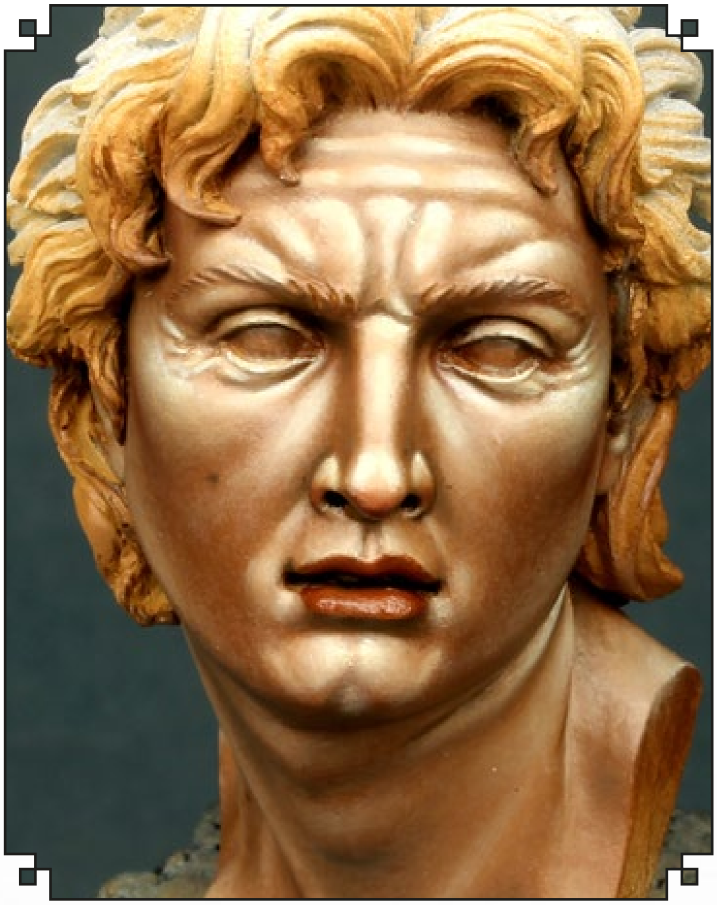


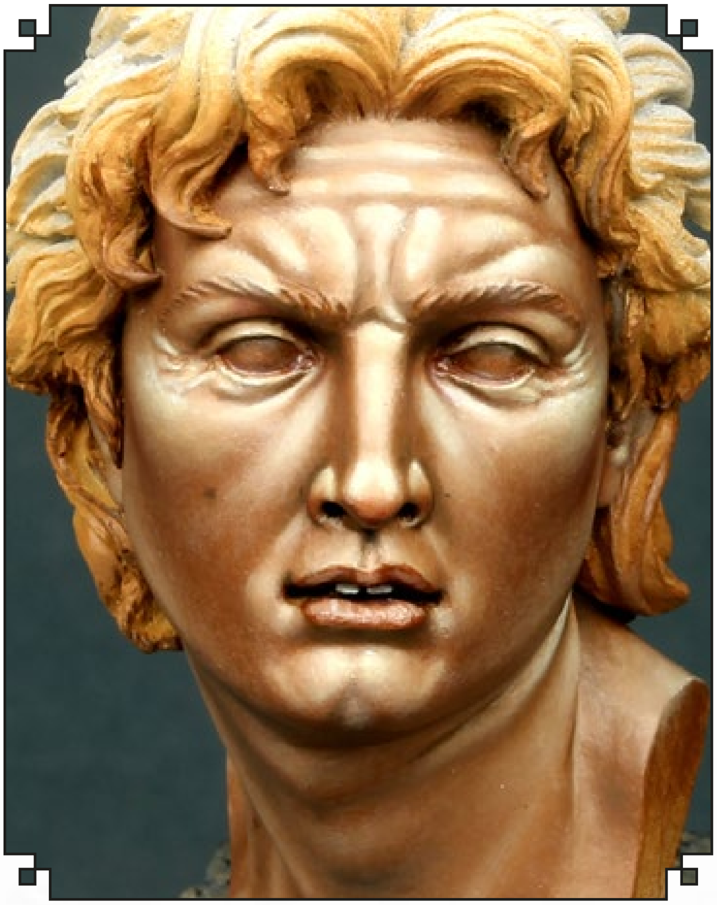
Here I have the face after three processes. I am happy with the finish and begin the refining phase. The number of processes could be more or less than this. Only you can decide when to finish.

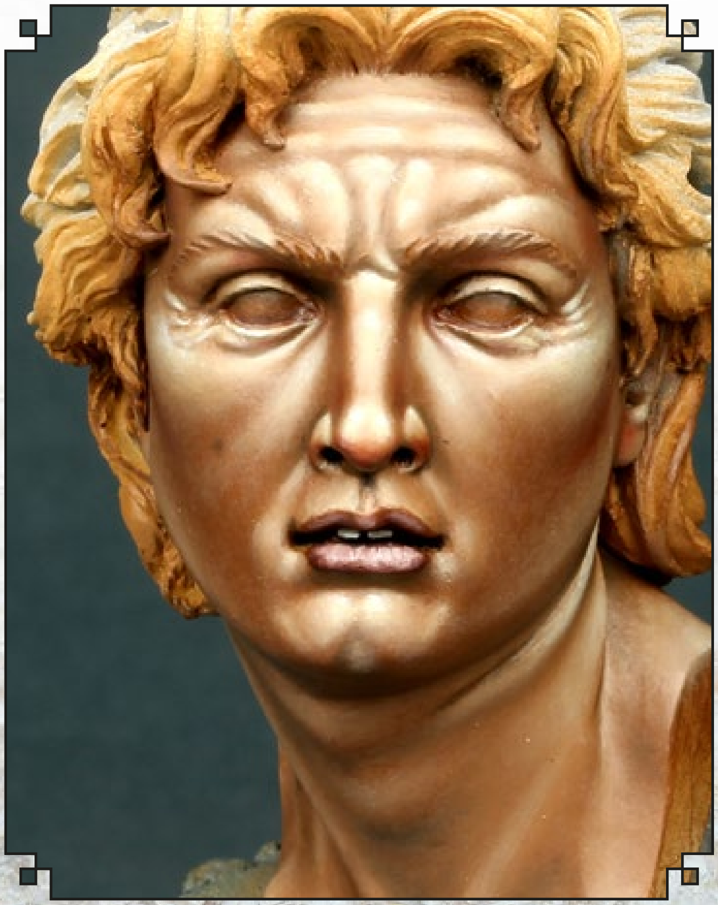


Here I begin to refine some more. I want to maximize the lights and shadows. The lights are reinforced with the light tone I've done before. For the shadows, I do a mixture of Indigo (WN) and Burnt Umber (WN); with that you have an intense and dark colour. I apply it in the recesses and shadow parts. That colour is applied diluted a bit, because I wanted to control the intensity. When I am happy with each stage, I put the mini in the "oven". As you can see I've done some little freckles on the face. With oil, they are so easy to do. With Burnt Umber a small dot is done and with a clean brush you dab on it, integrating and taking off the excess paint.

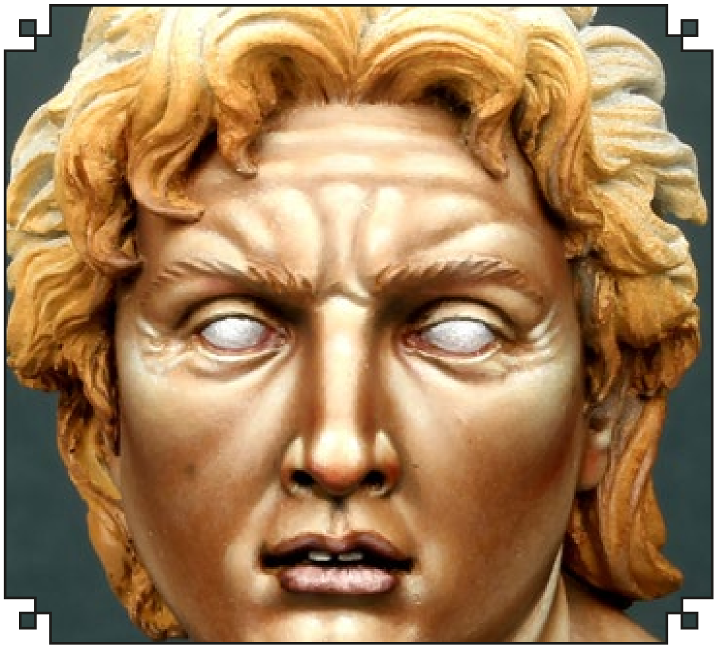
Now it's the turn of the tones. With diluted Alizarine Crimson (WN) I paint the tip of the nose and cheeks, and the eyelids with Magenta (WN).



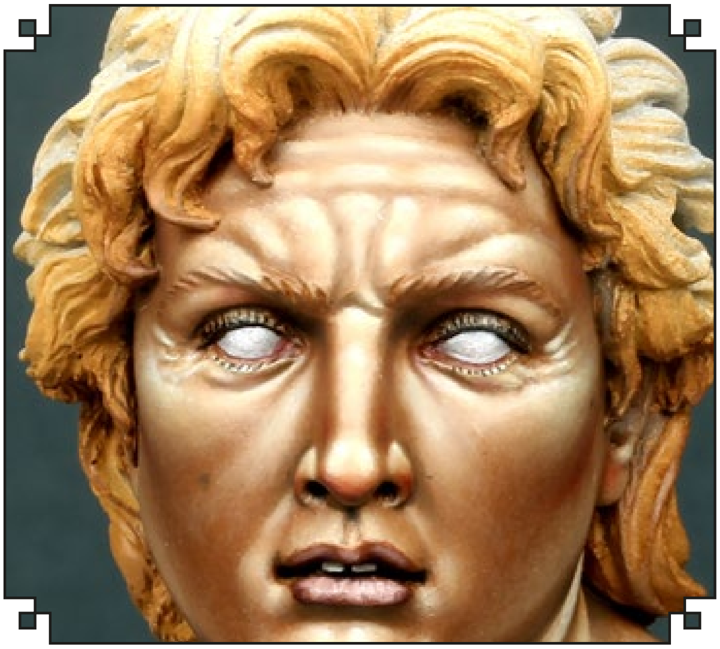




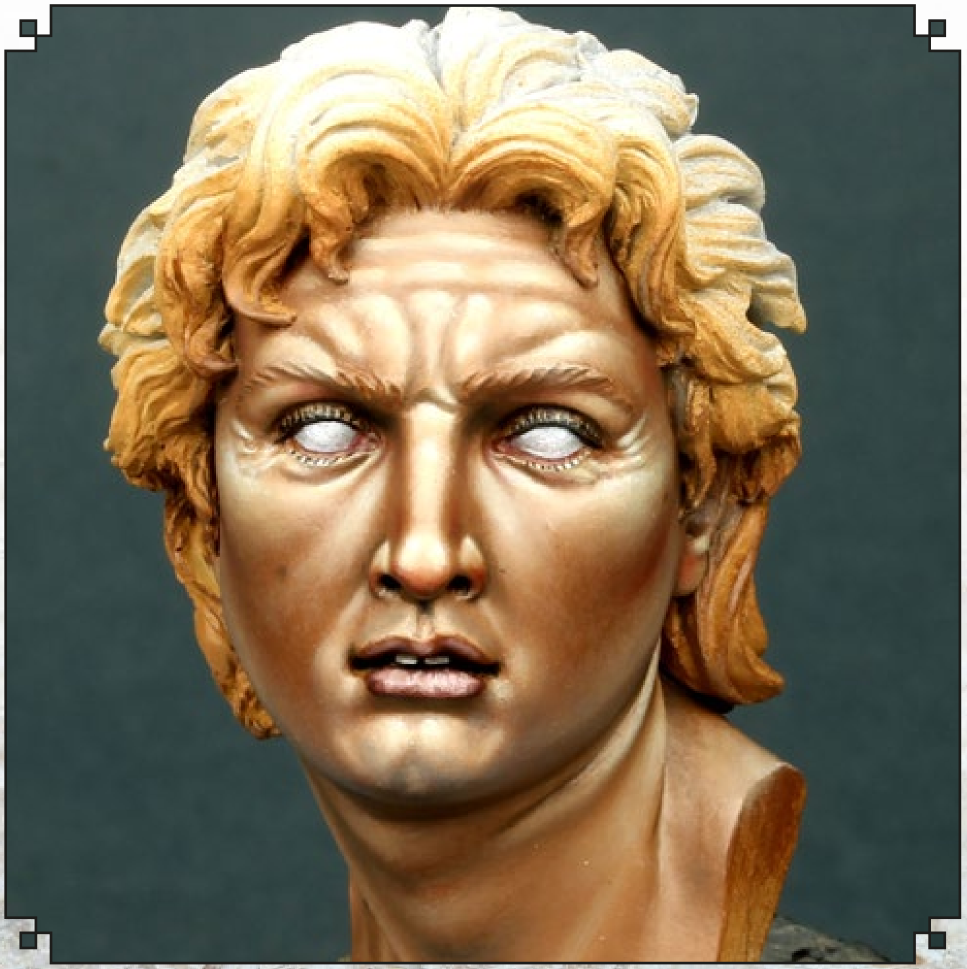
For the lips, I begin with a redder tone than used for the skin. This is made adding more Persian Red to the base tone of the skin. After that, I began to highlight in the same way as done before. During the last few stages, I add a bit of Magenta because I cannot differentiate them from the rest of the skin. With that last colour, I painted the inner bottom eyelid and the lacrimal adding pure white for the reflections. I painted the teeth with a lightened Burnt Umber (adding the light colour) and highlighting it with white.



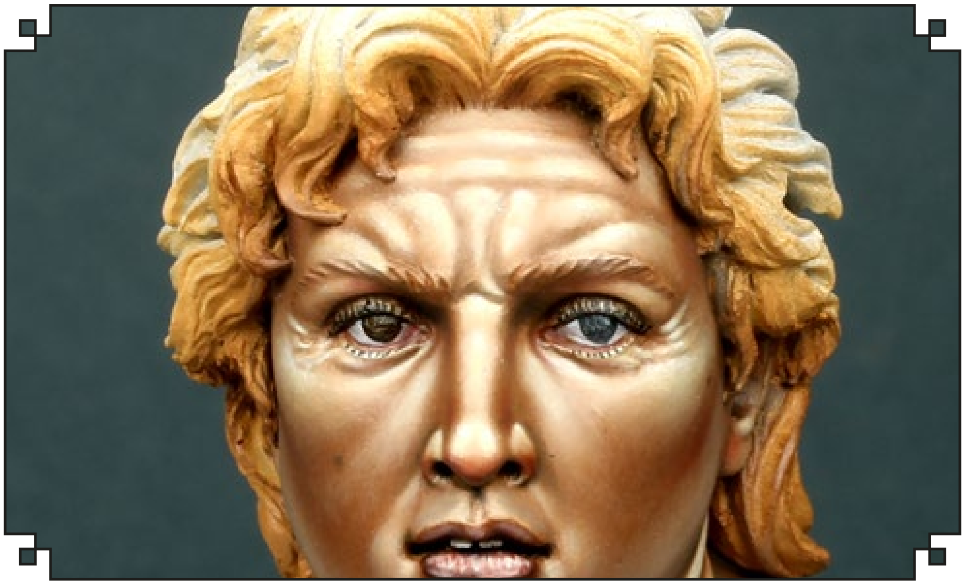
I then turn to the eyeballs. I paint them with a white with a small amount of the skin base tone added. I am painting towards the centre, working towards pure white, wet blending as I go.



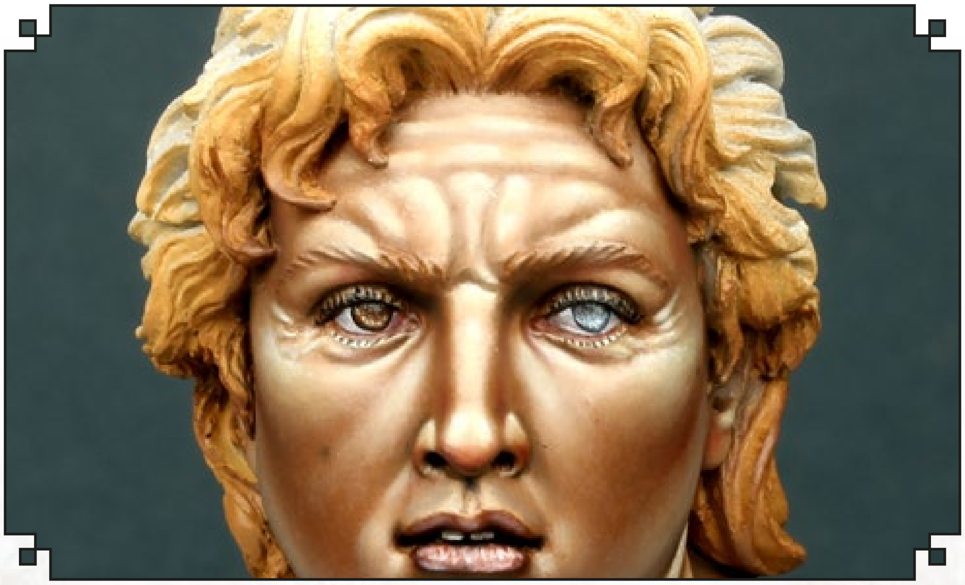
When that is dry, I paint eyelashes with very fine lines on the eyelids with Lamp Black (WN).

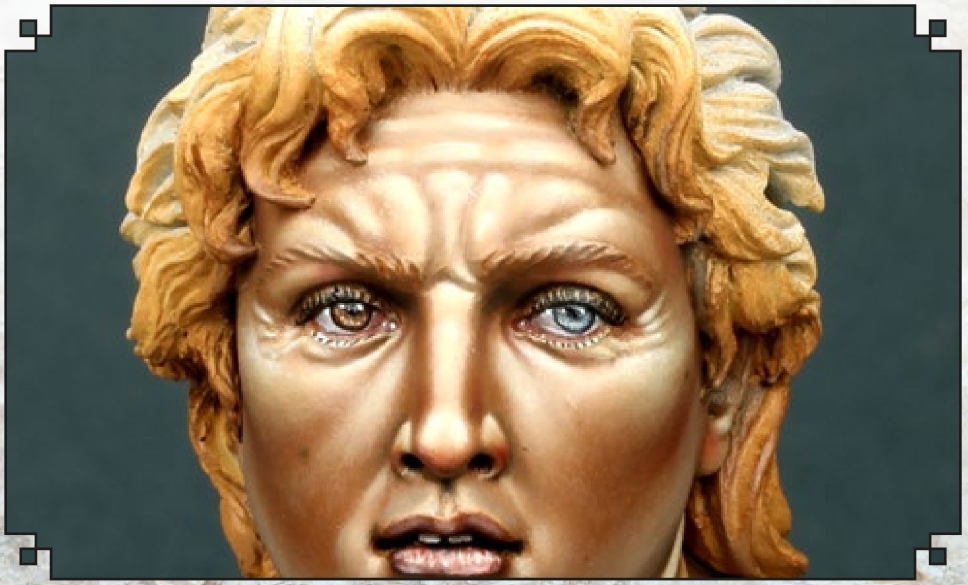


For the beard shadow, I mix white and black creating a light grey. After that I add a speck of green and paint the beard area with the tone diluted. You can search for reference pictures rather than adding them to this tutorial.

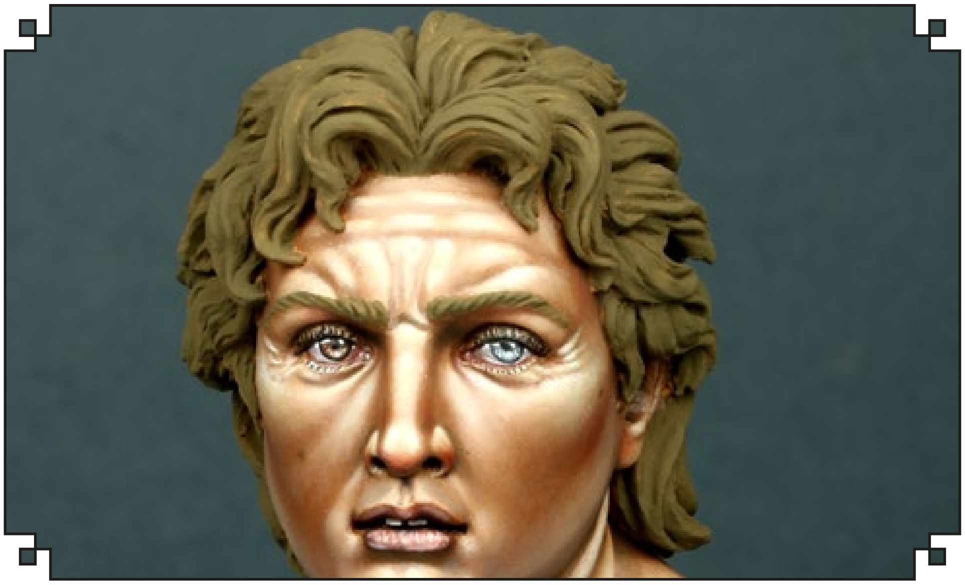


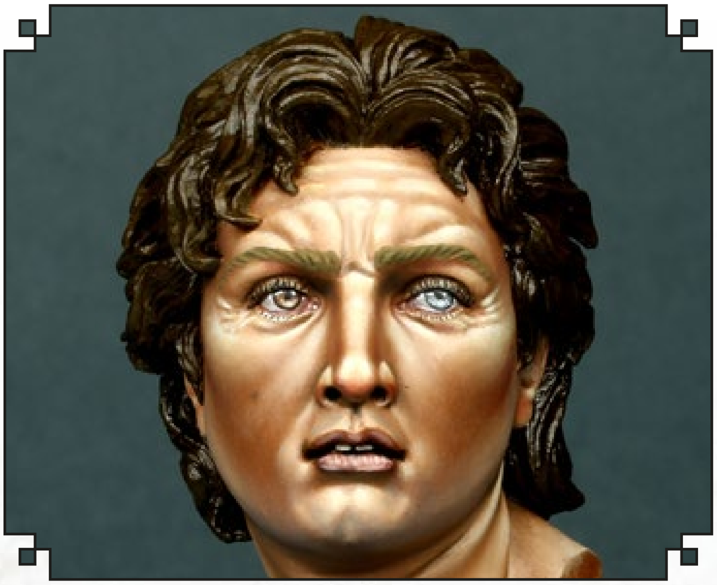
For the eyes, I've used a theory that Alexander had one brown eye and the other greyish blue. First of all, I painted the brown iris with a dark brown made up of Burnt Umber, Yellow Ochre pale and Black. The other is painted with Black, Titanium White and French Ultramarine (WN). I then highlighted both eyes with white at the most exterior part of the irises. To finish, I paint the pupils in black and the white reflections.

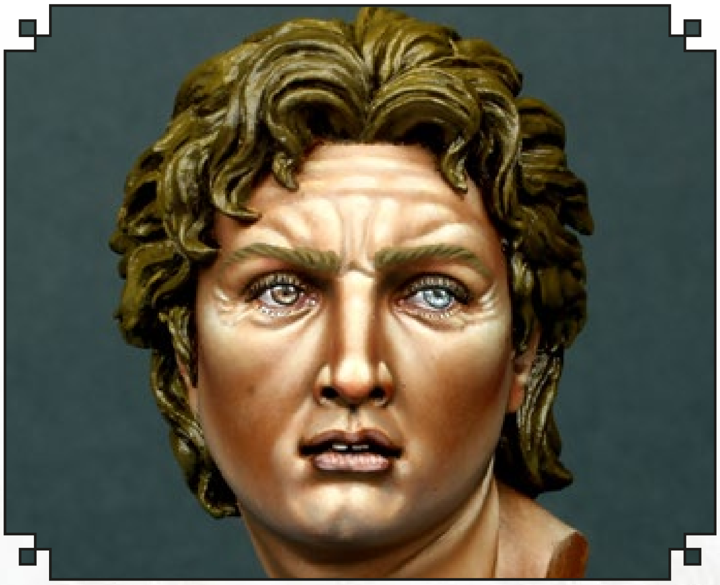


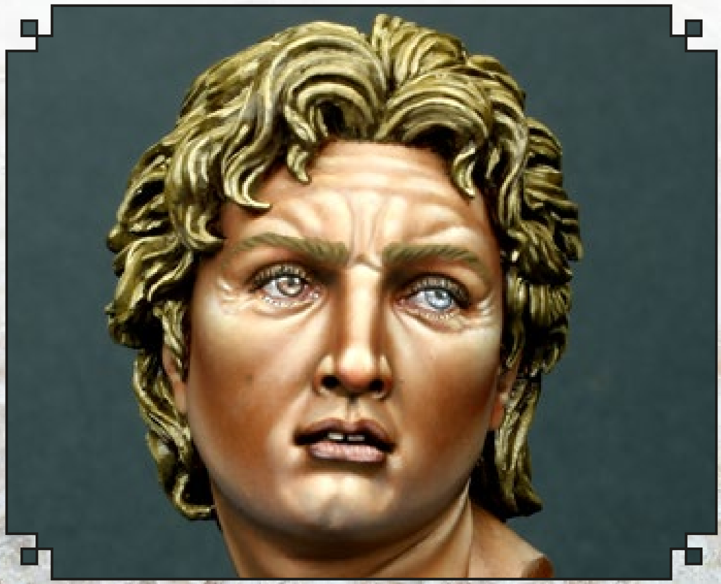


I paint the acrylic base for the hair and eyebrows with Gobi Brown (SC).





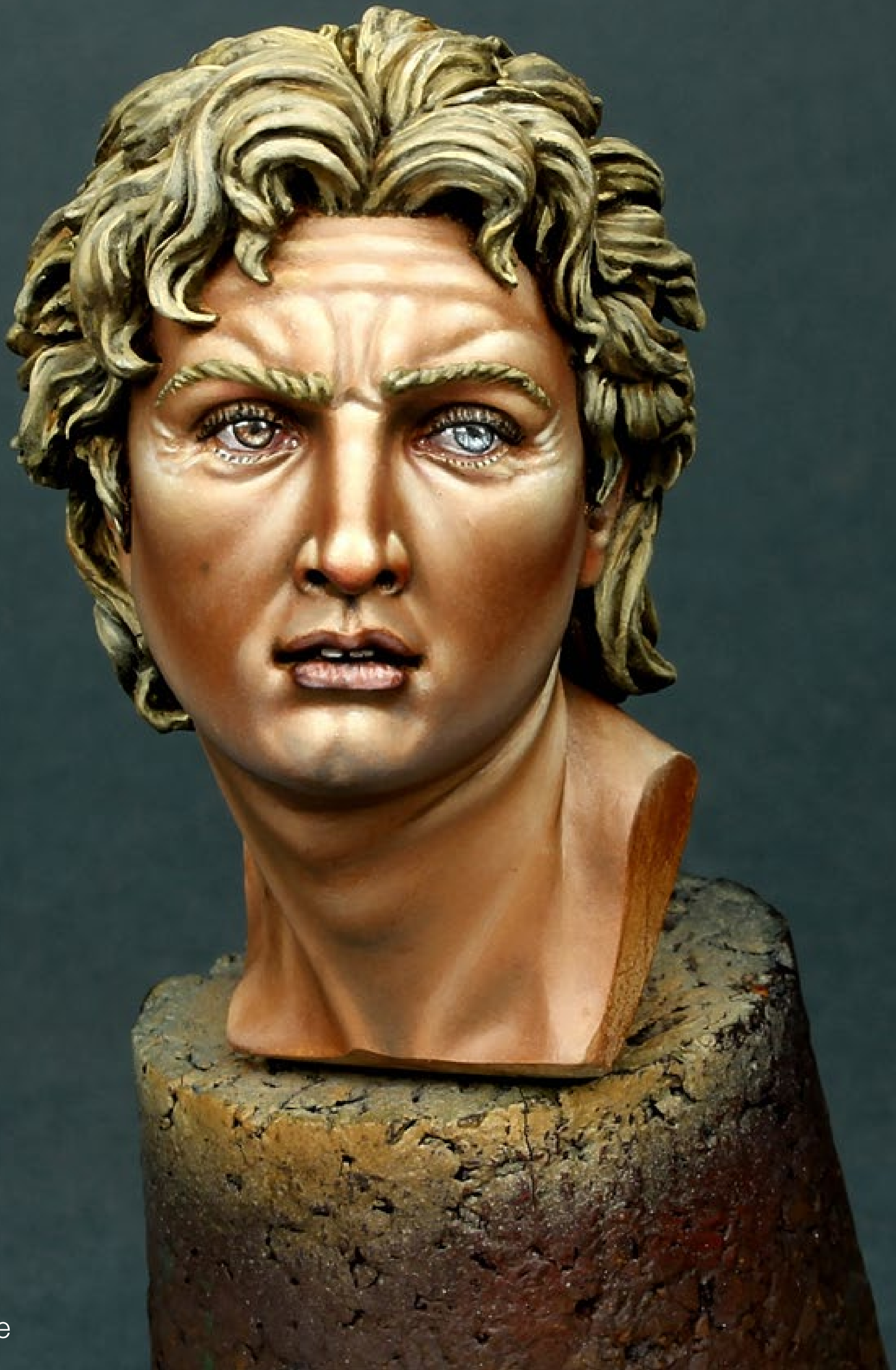




All the hair is painted in a dark tone made up of Raw Umber (OH) and a bit of Chrome Green. After that, I paint all the prominent parts with a lightened version of the previous colour, adding Light Ochre Pale. The lasts parts were wet blended on the figure using increasing amounts of Light Ochre Pale.

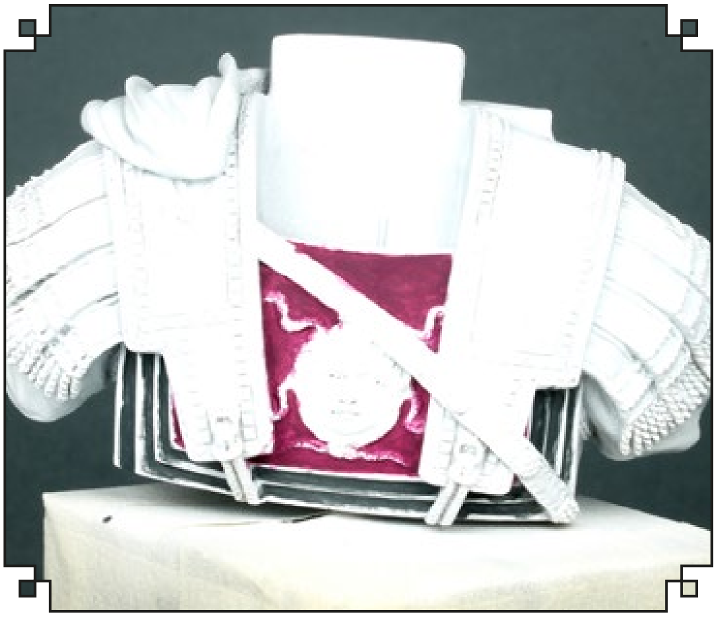
Once the last step is totally dry, we have a good sketch on the hair. I then begin to do glazes with a light tone for the more exposed parts. The same is done in the recesses adding a bit of Burnt Sienna (WN) to the dark tone on the palette.

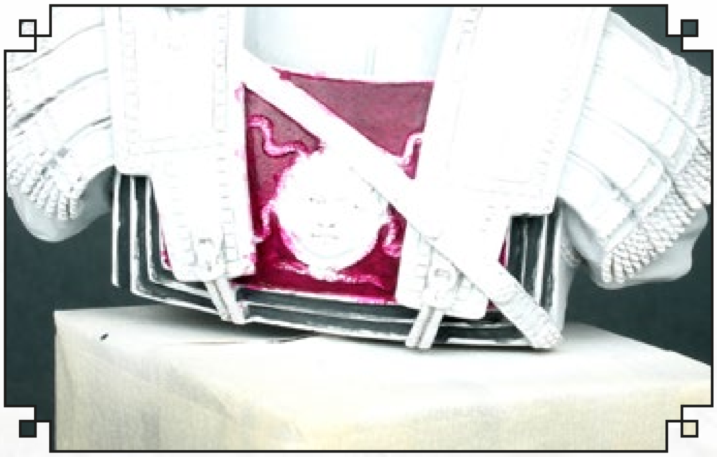
All that I've explained are the major clues to how I paint with oils. It's a slightly different process compared to acrylics. Neither easier nor more difficult, just different.

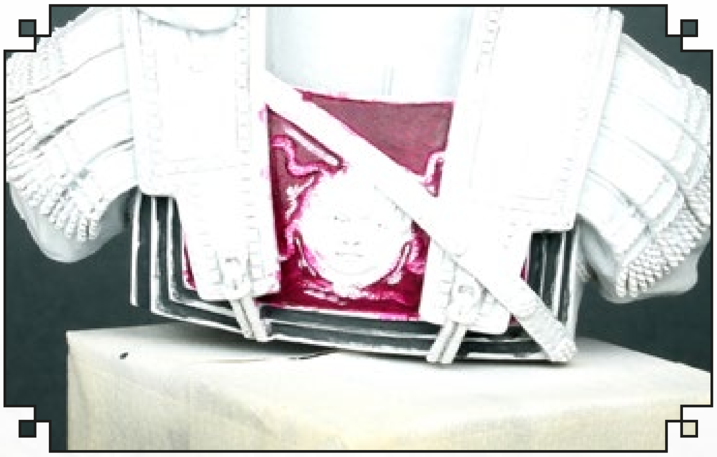


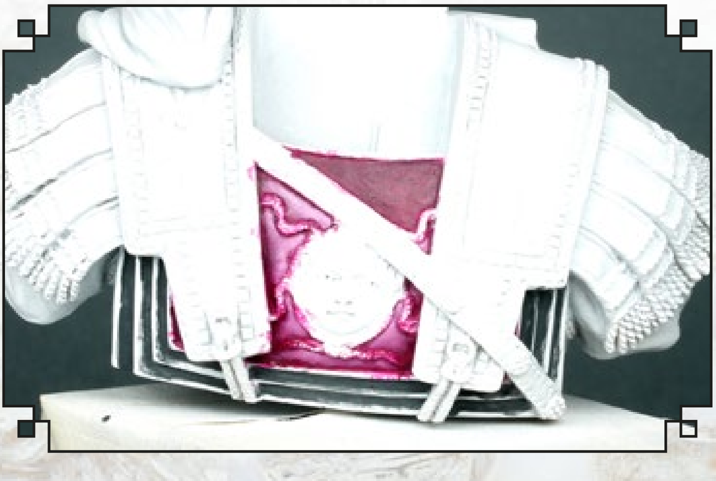
Painting the Armour

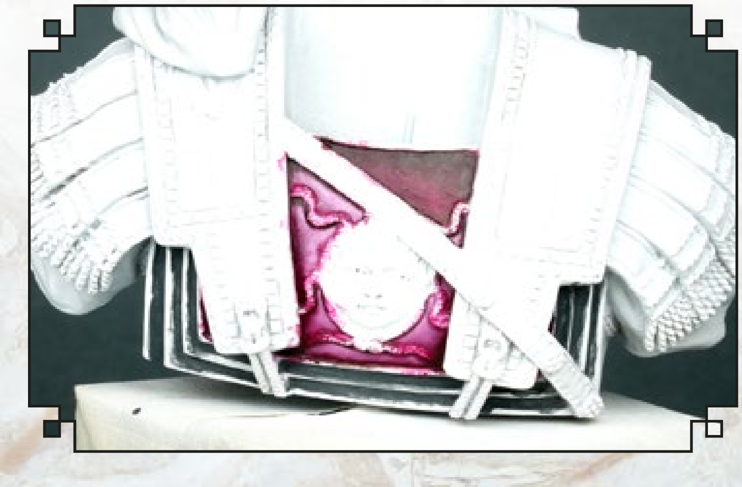
I begin with the linothorax. I do the base colour in purple on the background of the decoration and the dark lines on the chest. They are then painted with Sunset Purple (SC) and Graphene Gray (SC) respectively.



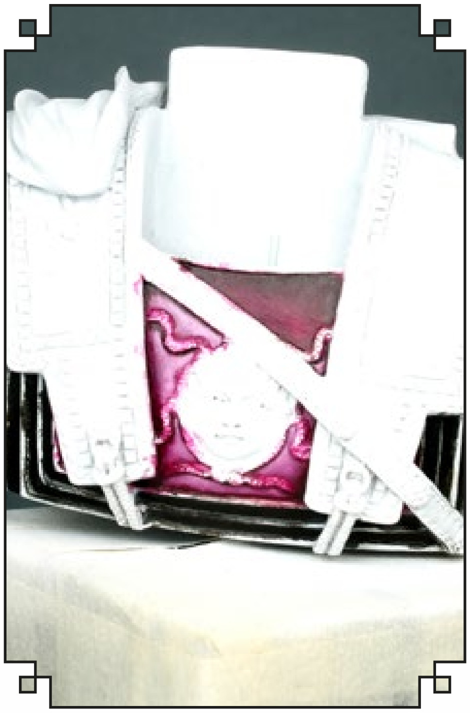


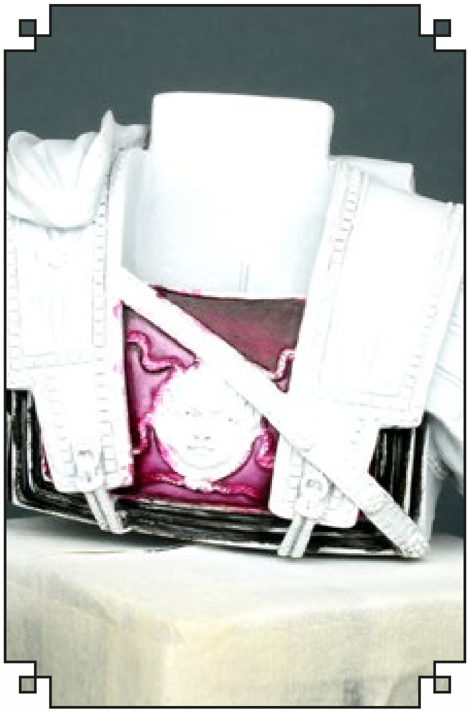


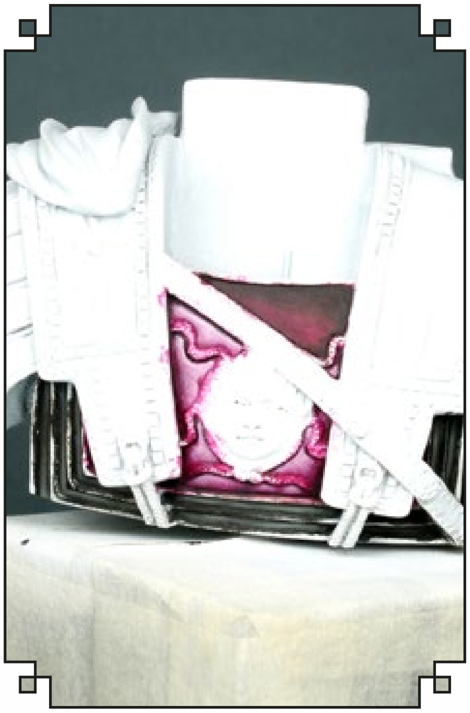




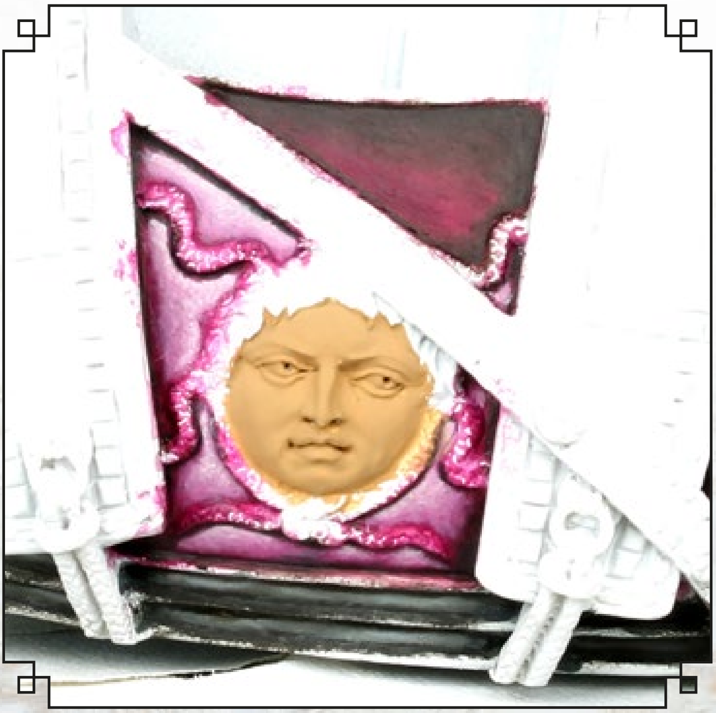
I then work on the purple. I start with a base of Magenta, then start to work in the highlights. Using Indigo plus Burnt Umber are applied in the shadows, mixing them on the figure. I carried on with this for several more layers and refined this a little until I was happy.

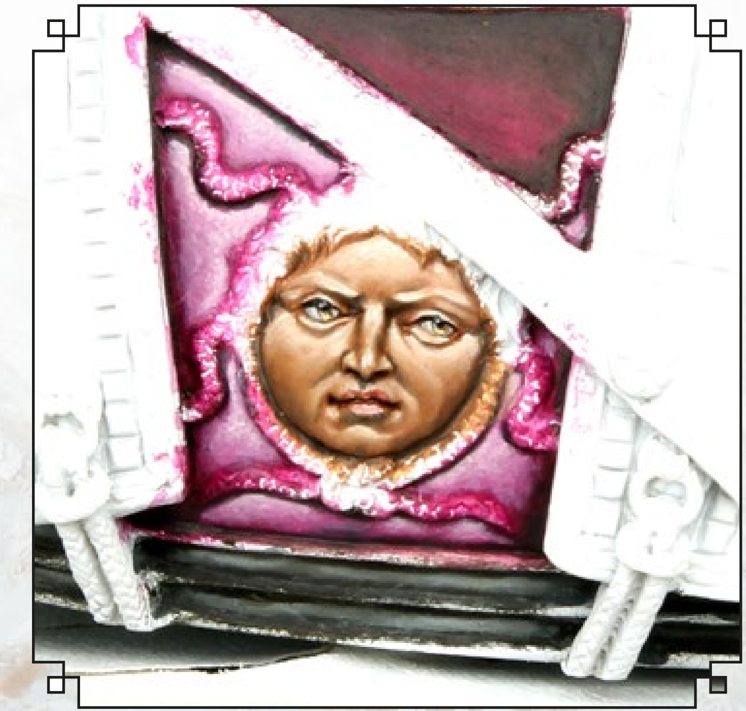




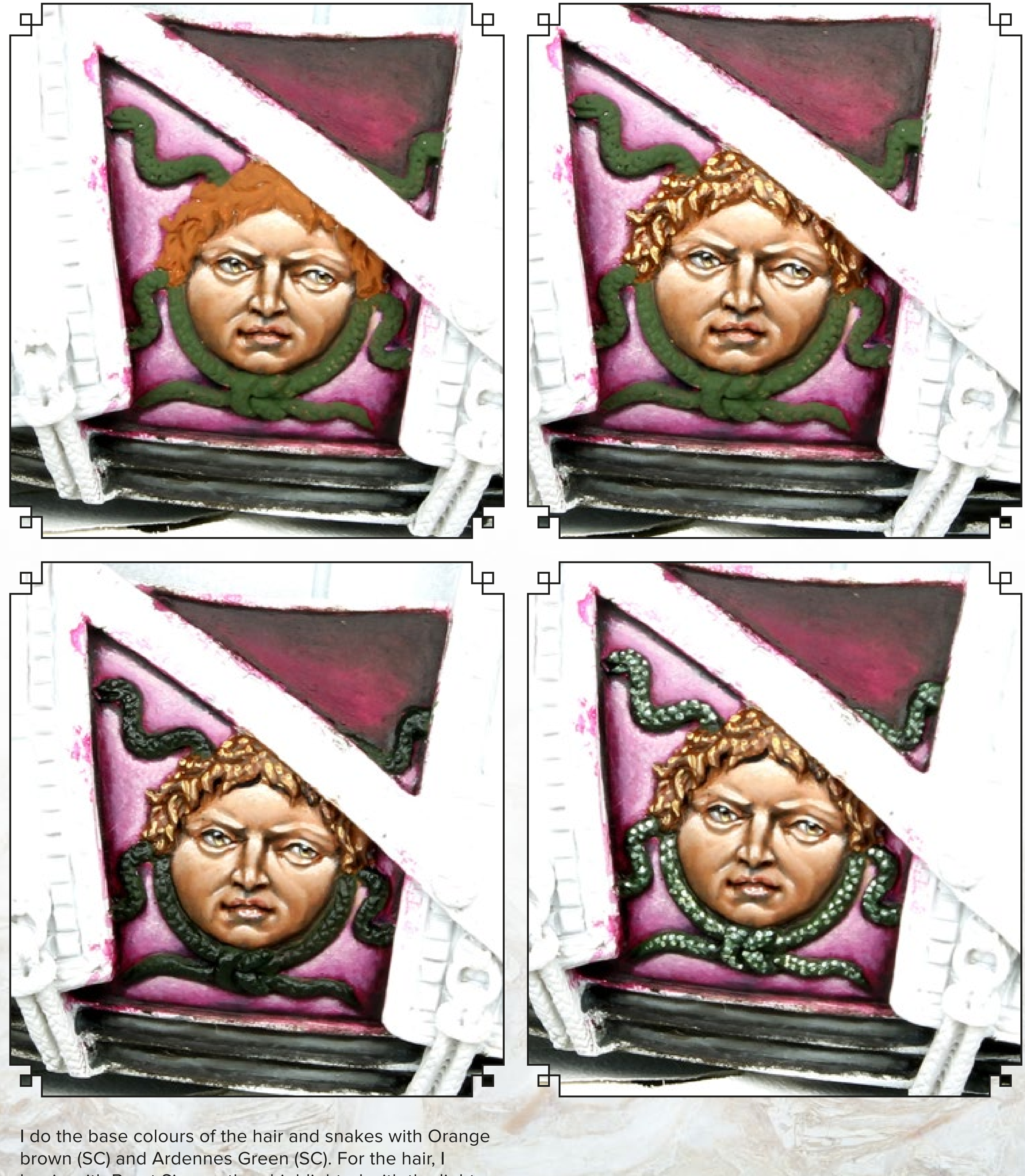


For the dark lines the process is simpler, because it is done in only few steps. First, I mix Indigo and a bit of Burnt Umber; after that, I apply the light and smooth the transition.

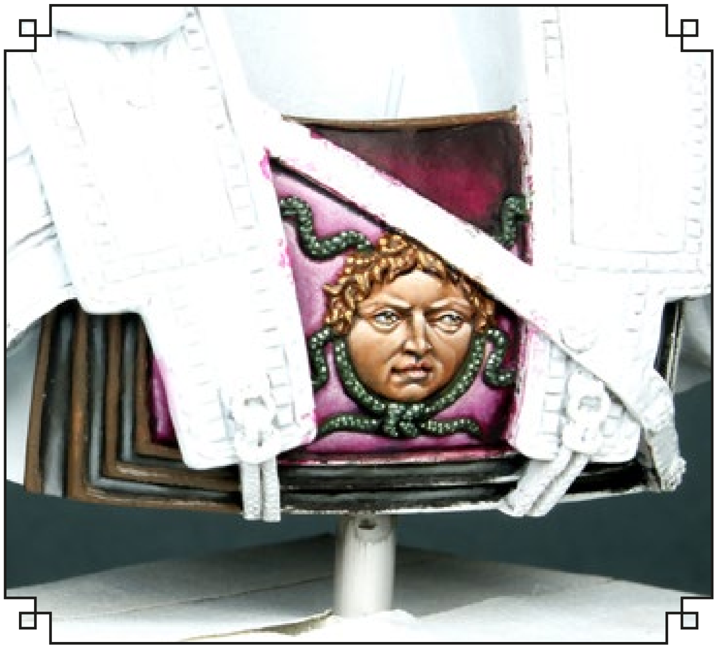




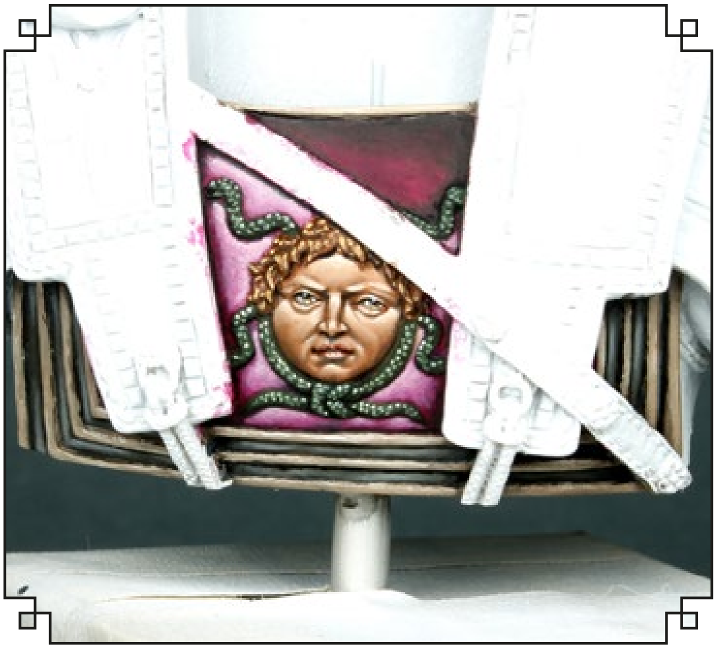
The face on the chest is painted in a similar way as Alexander's face, using almost the same colours, but with a slightly less contrasted finish, thinking about that decorations as they were polychromed with plain colours.



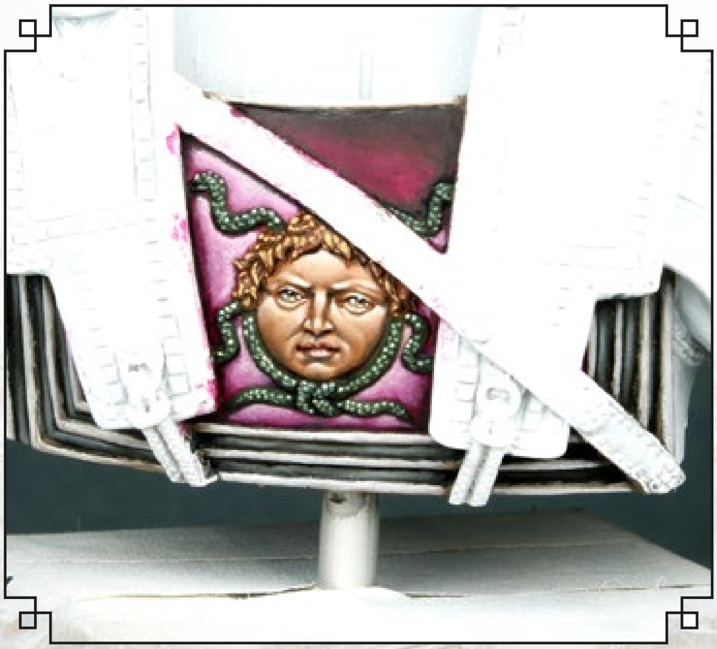
I do the base colours of the hair and snakes with Orange brown (SC) and Ardennes Green (SC). For the hair, I begin with Burnt Sienna, then highlighted with the light mix. The snakes are painted with Chrome Green and detailed with the Light Ochre Pale and Titanium White mix.

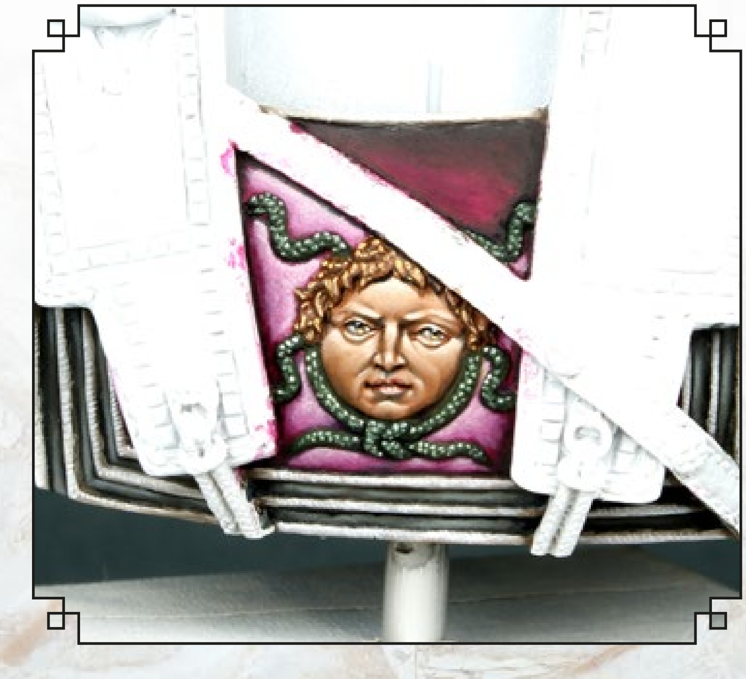


Let's go with the white of the Linothorax and pterugues. These have been painted with the same colours changing the way they are applied. On the pterugues, I played with pointillism and on the armour a cleaner effect. The decoration of the chest is clean in the beginning with small lines painted afterwards. All is done in one process and then refined with lights and shadows.

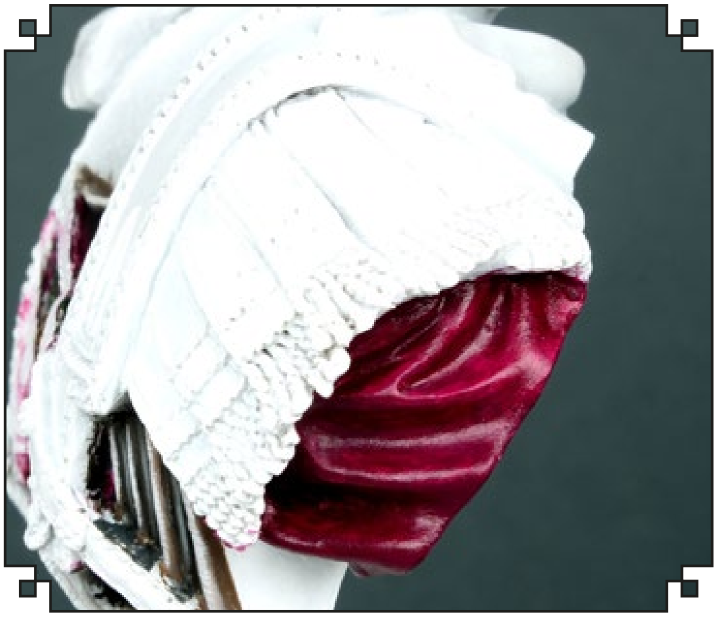


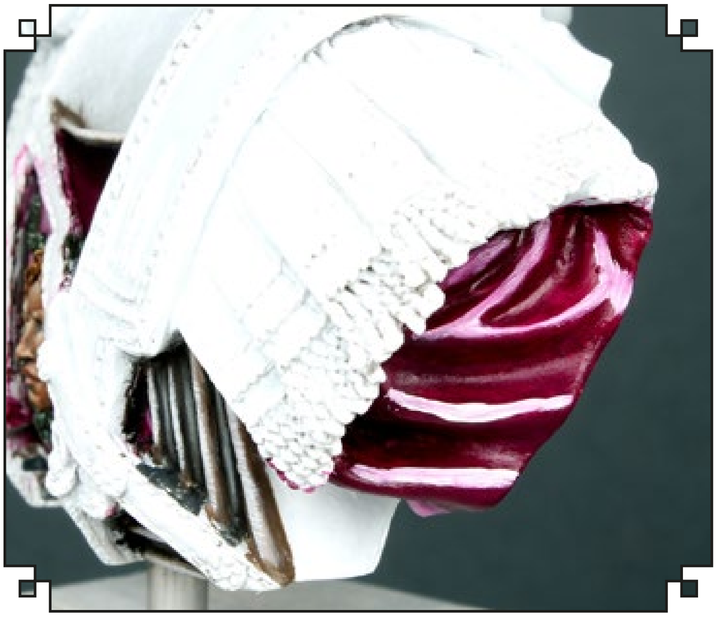
I begin with a Raw Umber base and immediately highlight it in white, mixing on the figure. I achieve a point that the paint doesn´t "want more" (that happens with oils, you put paint on the surface and there is a moment when you notice that if you add more paint you don't get any more graduation or contrast).

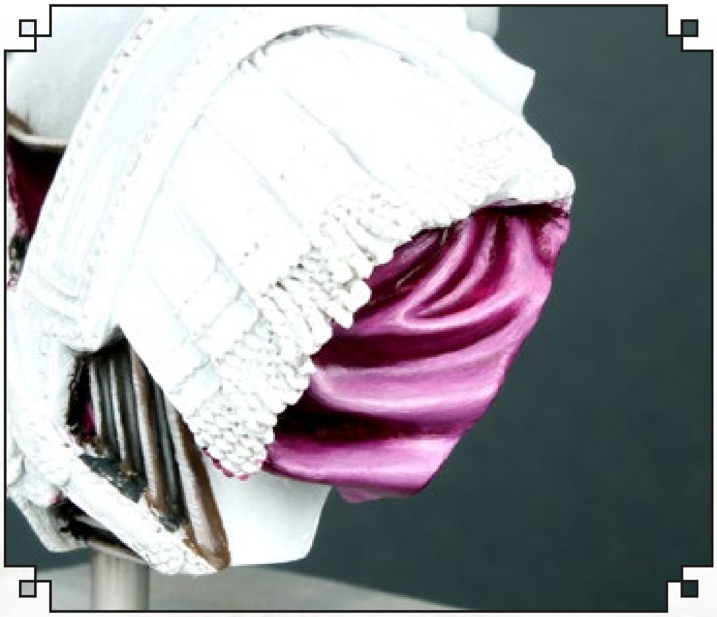


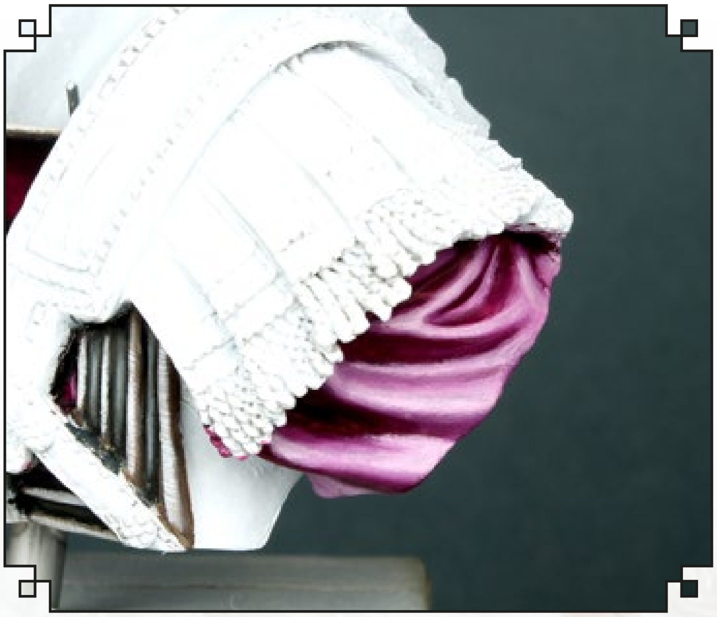


I potentiate White for lights and some shadows with Indigo plus Burnt Umber. To finish, I do the outlining and the final texture to the white surfaces. In the picture, you can see the very fine lines I've added.

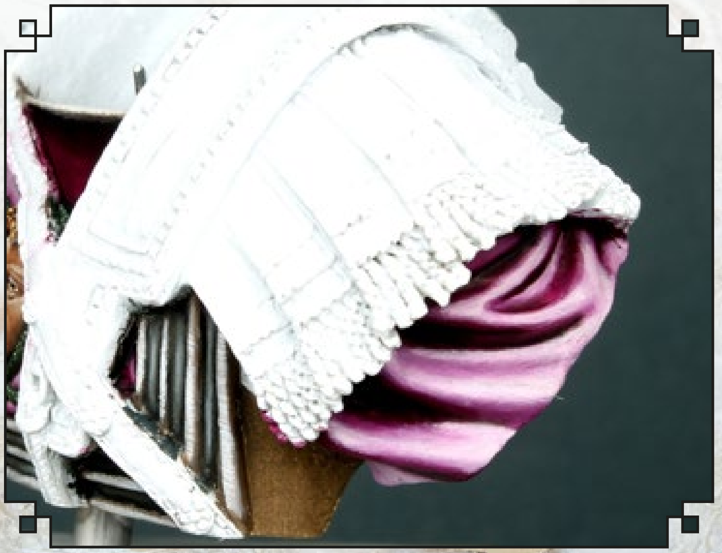


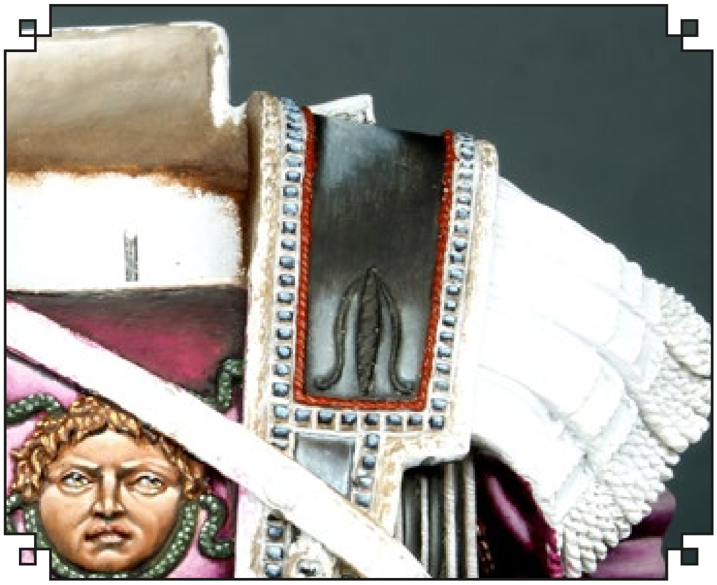


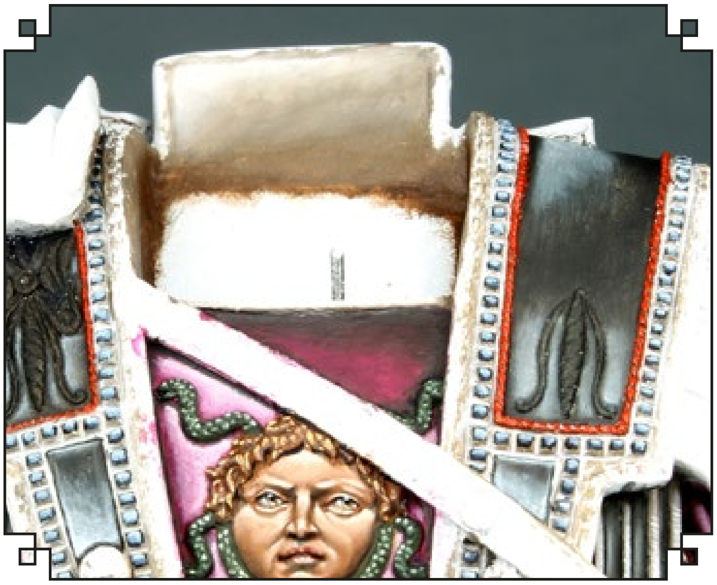




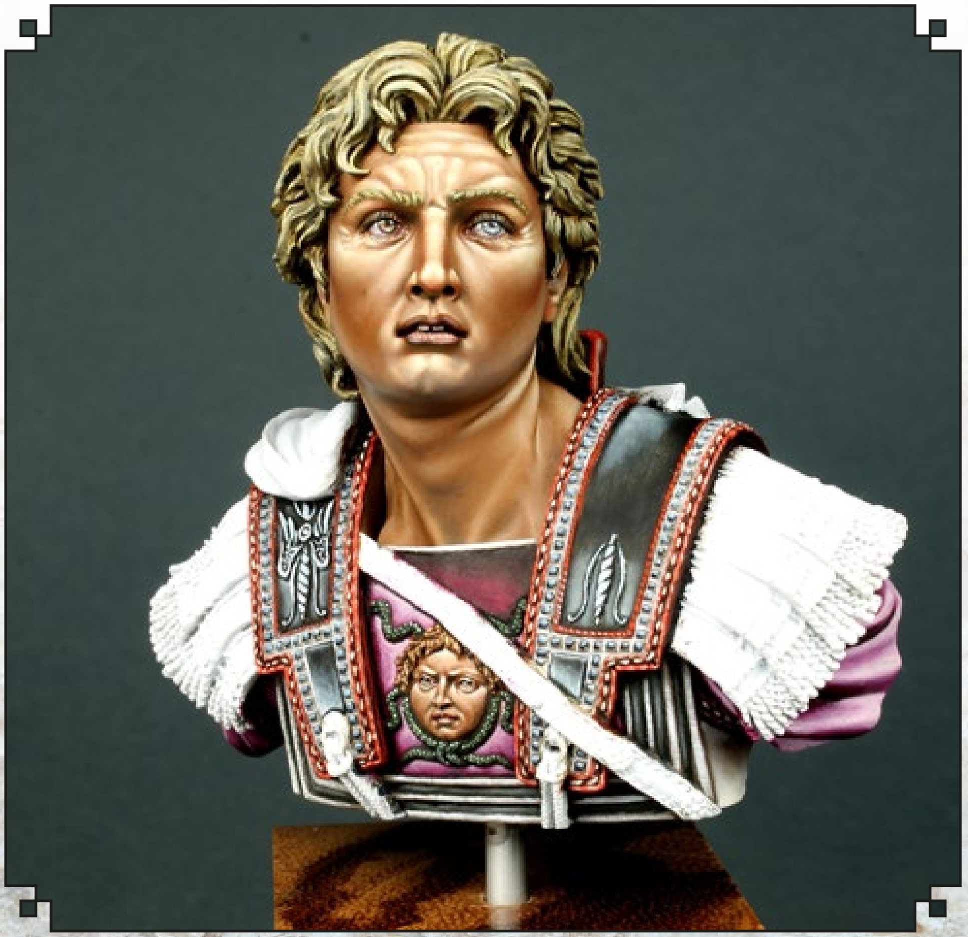
For the sleeves, I used the same colour as the background of the decoration. In this series of pics, you can see how the surface “evolved” getting a silk finish.





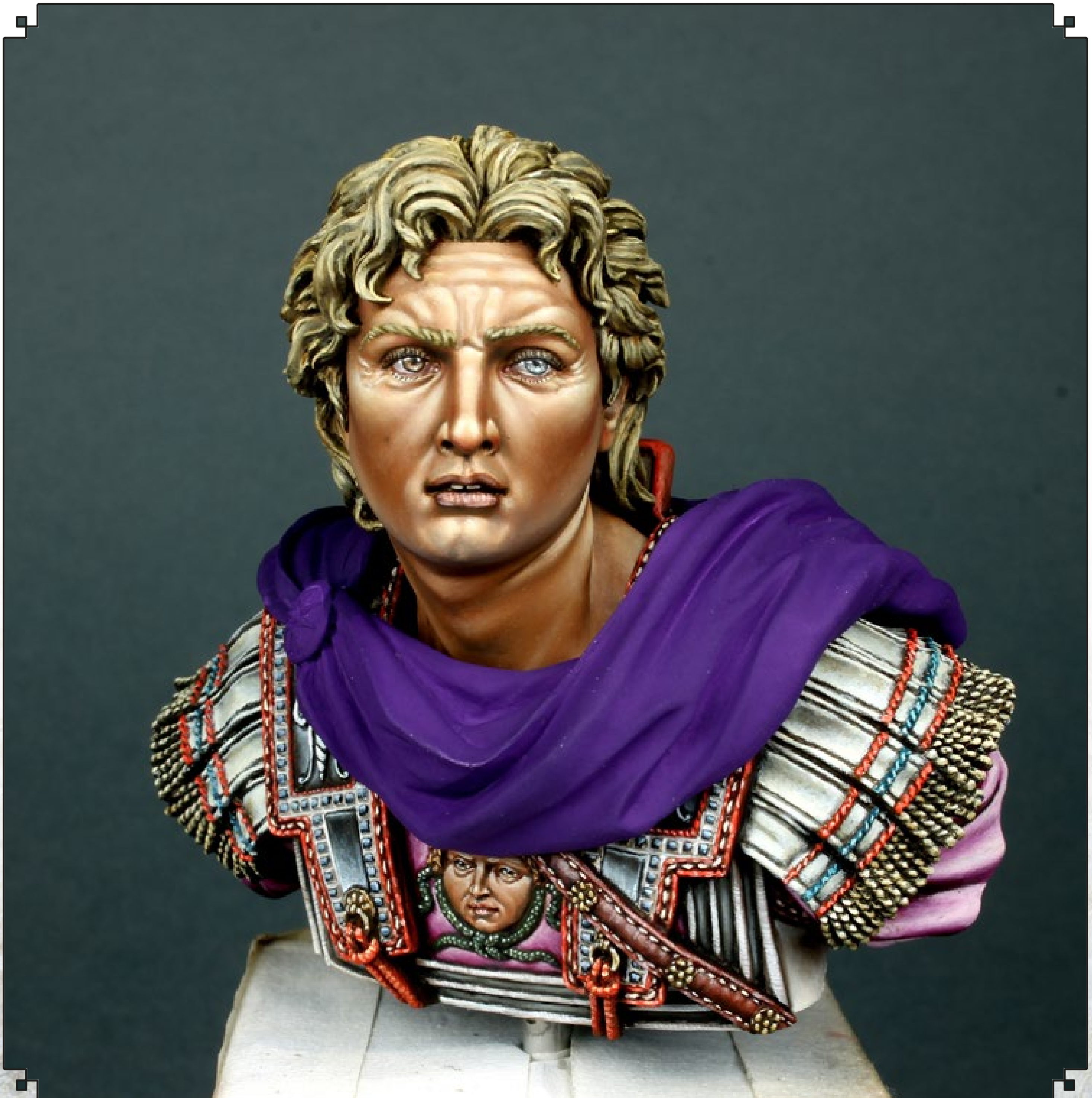


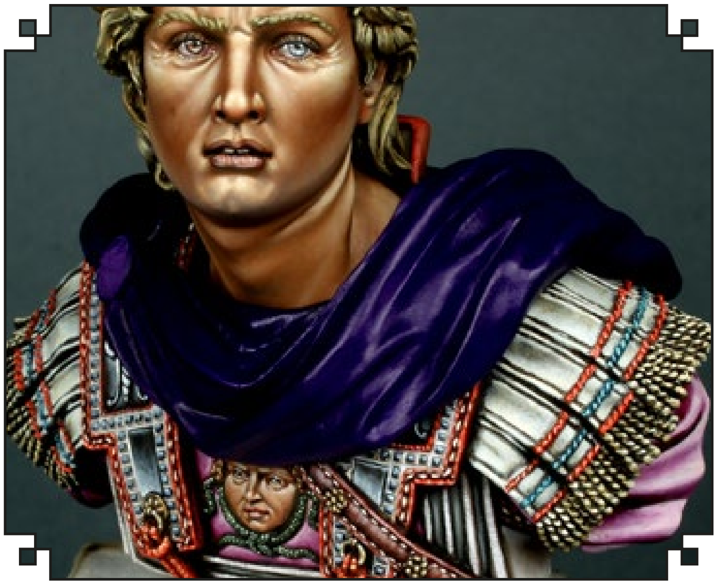
I've painted the dark decorations using the same colour as before and then I change to red for the ribbons and strips. I begin with a base tone of Sienna on a basecoat of Deep Red (SC) and immediately start highlighting with Cadmium Red (WN). After that I define with pure Cadmium Red and add little dots of light colour, integrating them by using the same technique as the freckles.

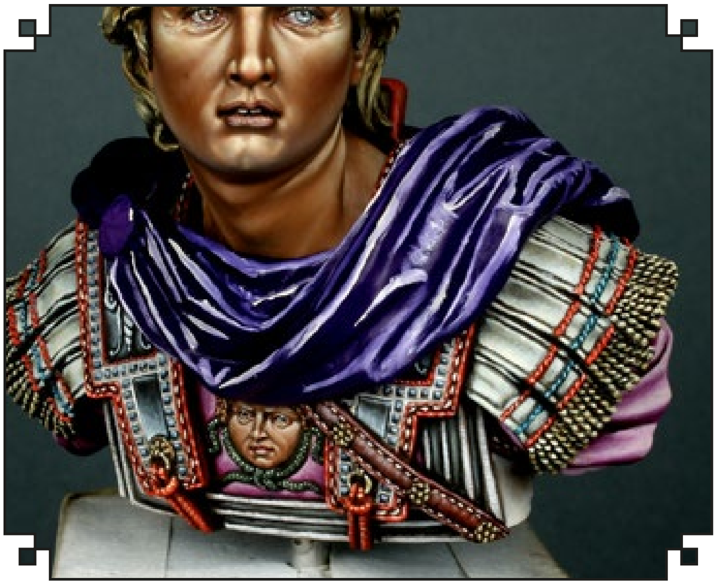


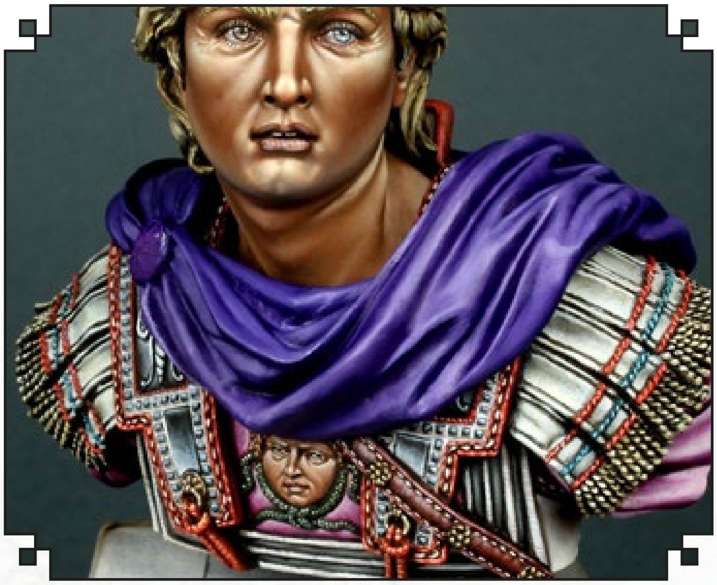
Here you can see all the details painted. The only thing I've done here is to retake all the colours and mixes used until now to finish the whole surface. I attached the head too. Now the bust begins to take on more personality!

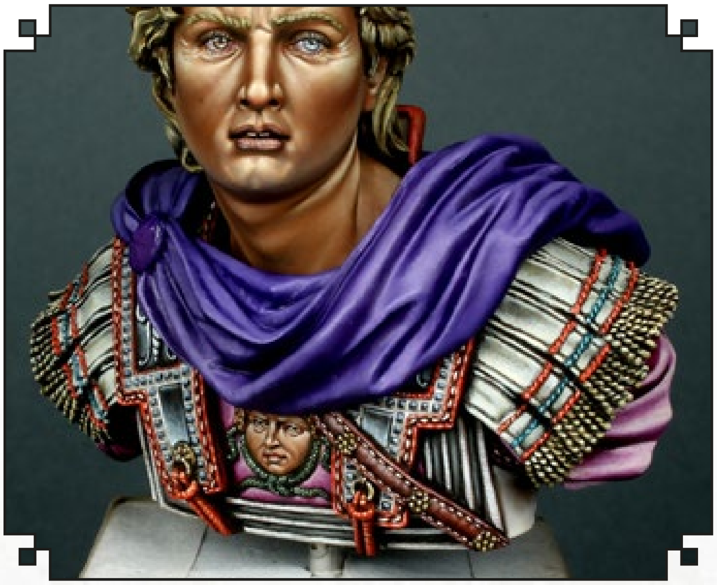
I've done several things from the last step. I've attached the missing part of the cloak, painting it with Violet (SC). I've painted the pterugues with the same process I did with the rest of white parts, but now doing small dots to get a texture on them. The only thing I've varied there is the decoration threads. At the end, once totally dry, I've added a slight tone with very diluted Raw Umber. The leather belt is painted like the red decorations, but without the use of so much Cadmium Red. In the pterugues, I've painted a line with French Ultramarine followed with Cobalt Turquoise for detailing. For the small golden decorations (you will see better on the final photos on the cloak's medallion), I've begun using gold printers ink. Then I apply very diluted Burnt Umber. After that I paint the light zones, similar to a NMM technique, using Light Ochre Pale. I dry that step in the oven and then I begin to do the maximum highlights with white. When the miniature is totally finished and dry I will varnish that zone with pure linseed oil, letting it dry for 3 days.



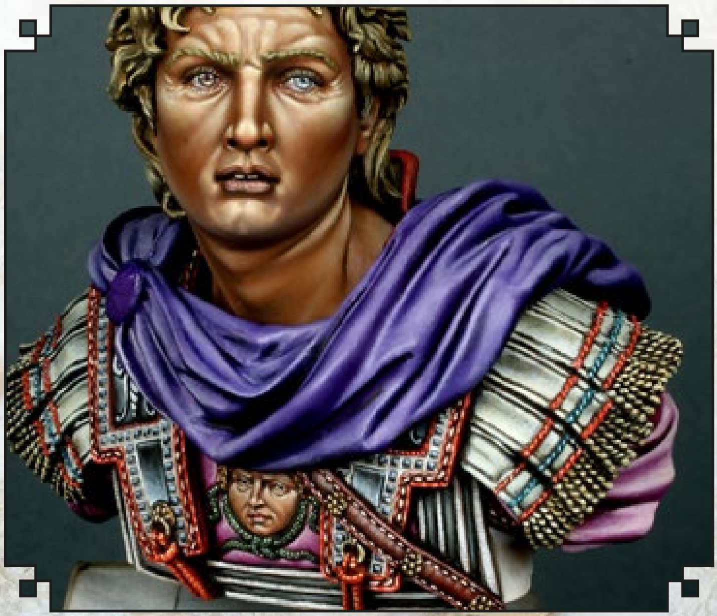


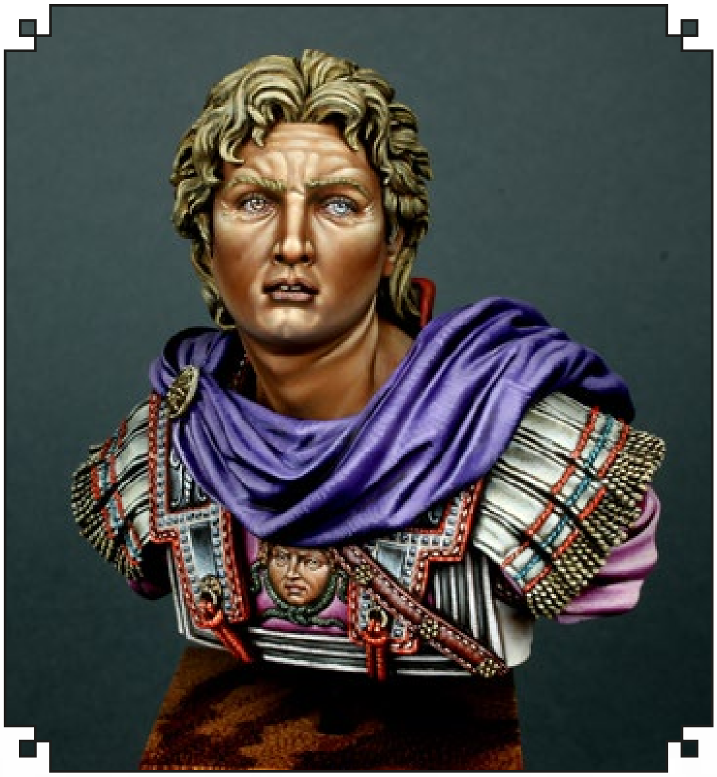


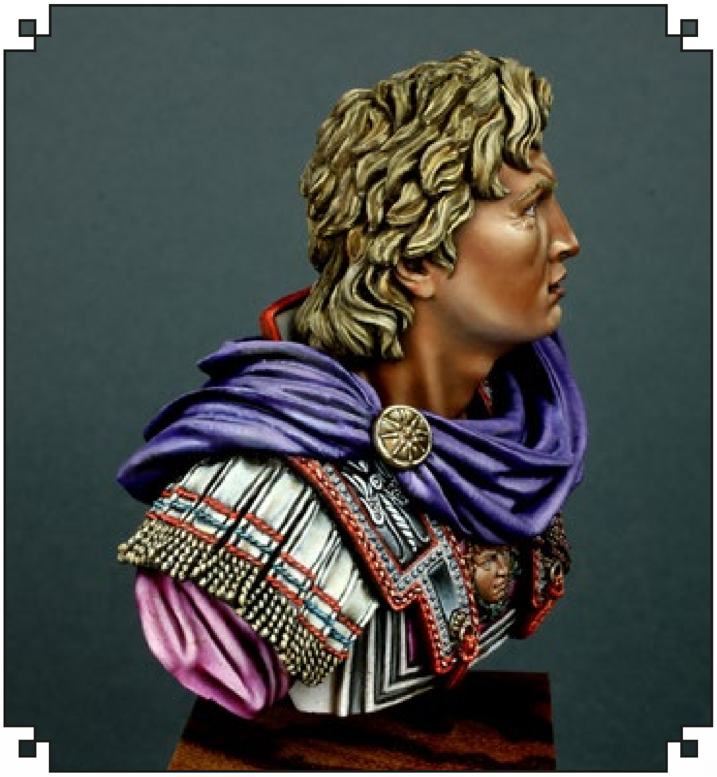


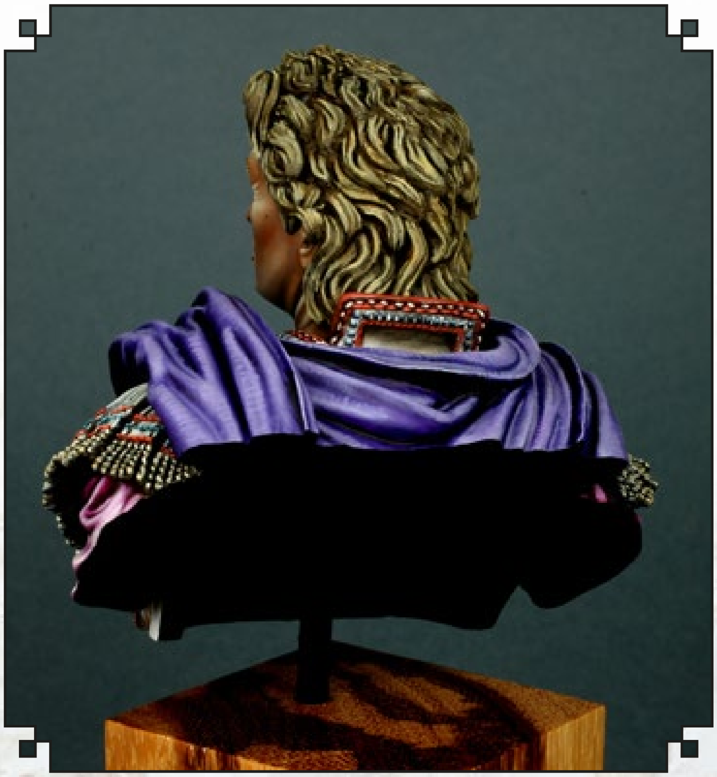


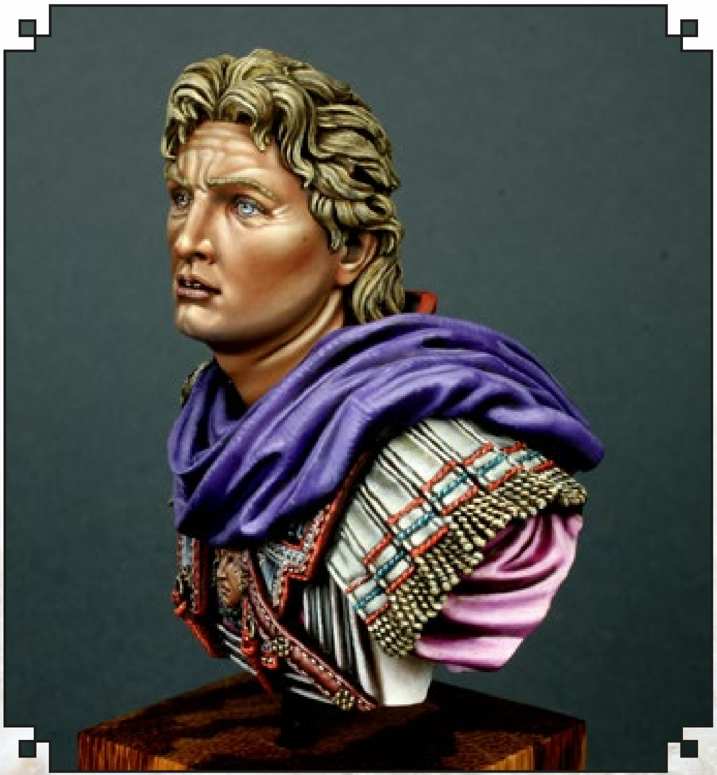
It is time to finish that big part, for me the most difficult of the whole miniature. I begin with a base composed of Windsor Blue Red Shade (WN) and Magenta. That mix is especially hard to extend on the surface to get a thin coat and lots of patience is needed (that is another characteristic of the oils, some colours are heavier than others and can make things a bit difficult). To highlight it, I did this in the same way used for the sleeves. Once the gradation is finished, I added a line texture to give a more interesting finish rather than a perfectly clean and smooth surface.





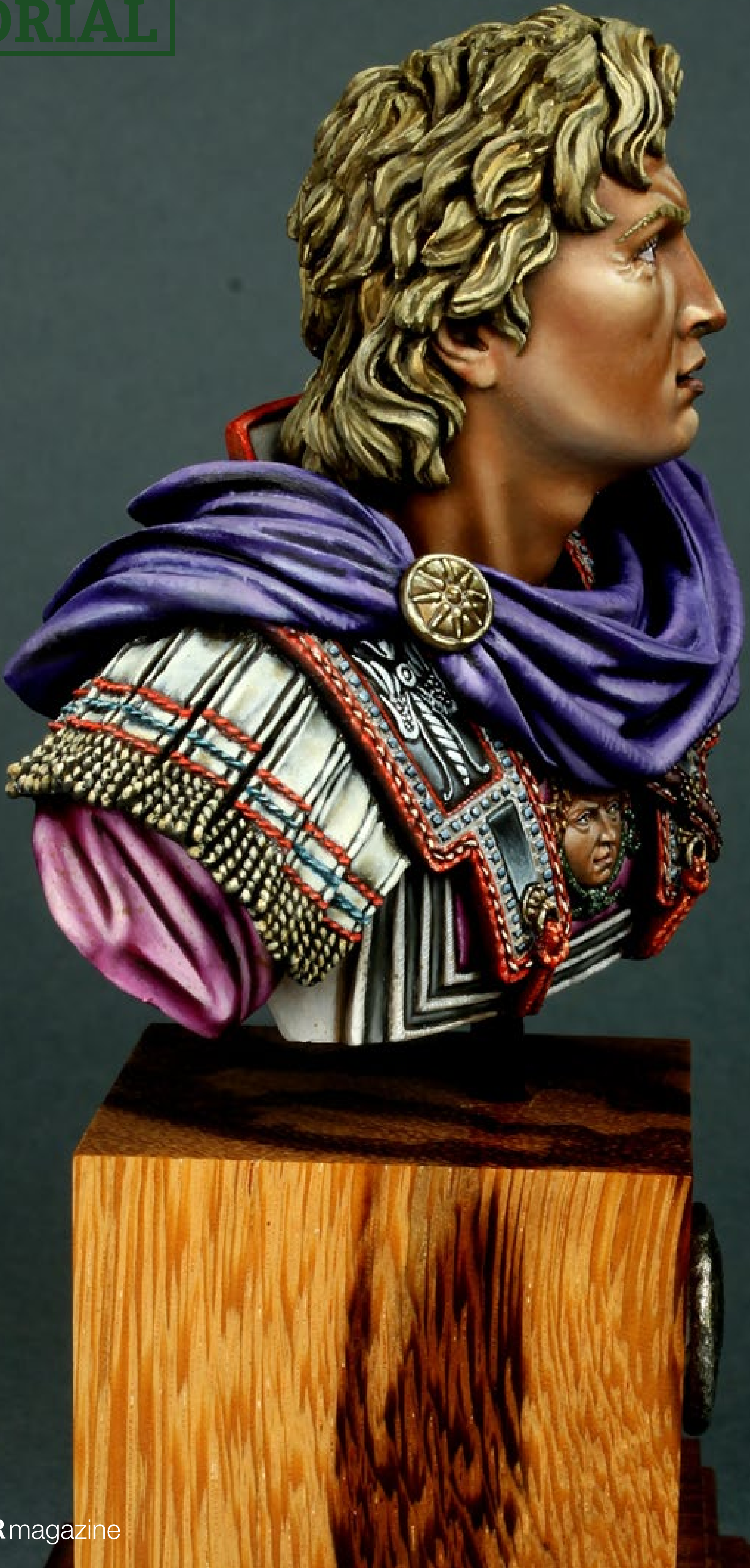


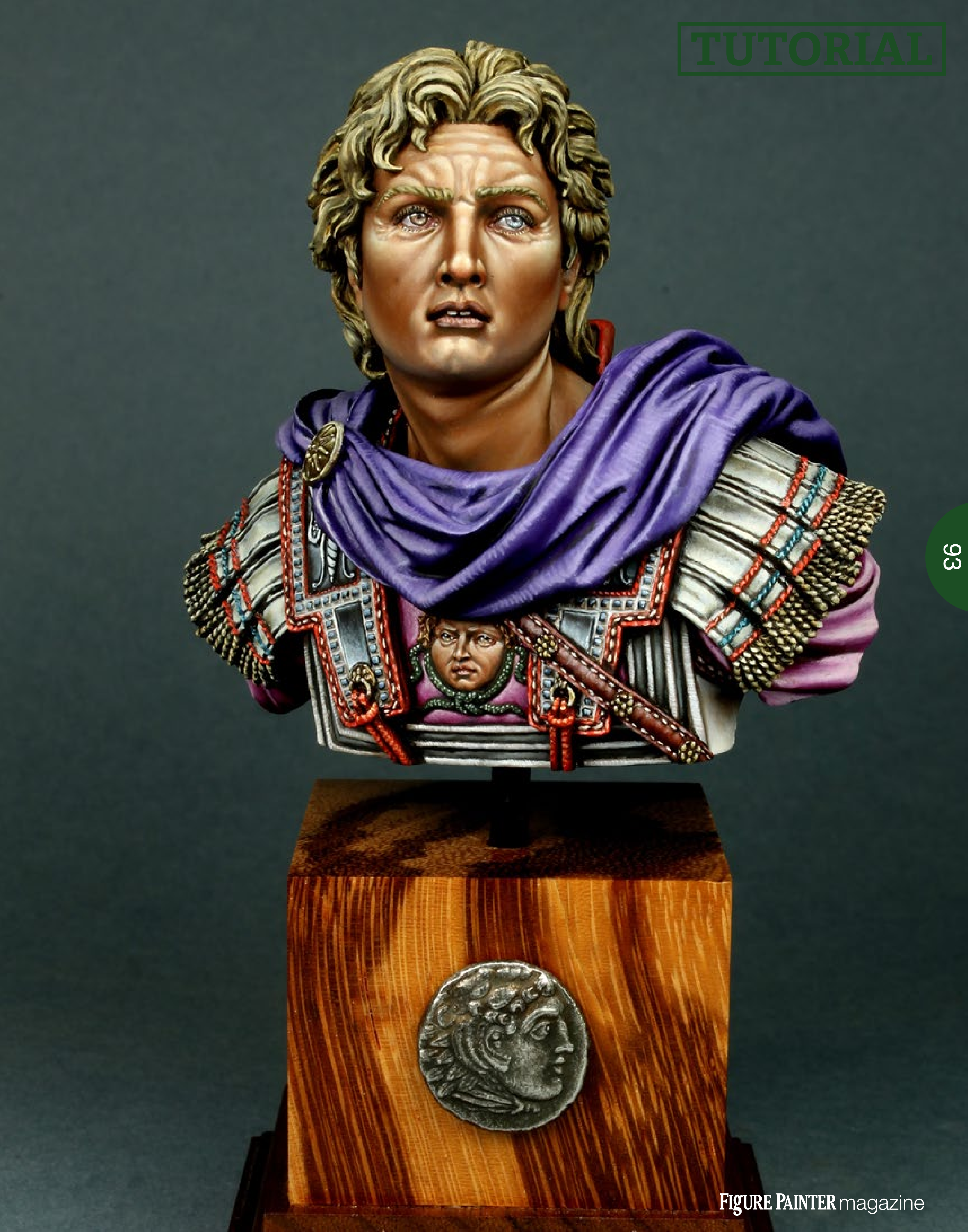


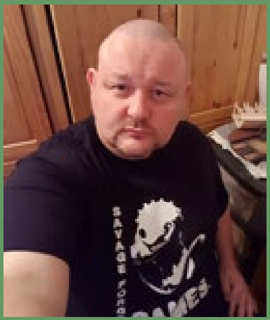


Only the final touches are left to do. I painted the rear part with Flat Black and attach the bust to the plinth. I've discovered a shop in the Czech Republic that you can buy reproductions of ancient to the Middle Ages coins and it is called Antiquanova (www.antiquanova.cz). I added a tetradrachm from Alexander's age to the front of the plinth.

I hope you have enjoyed and learned lots of things, the world of oils is huge and you discover new things every day using this medium.







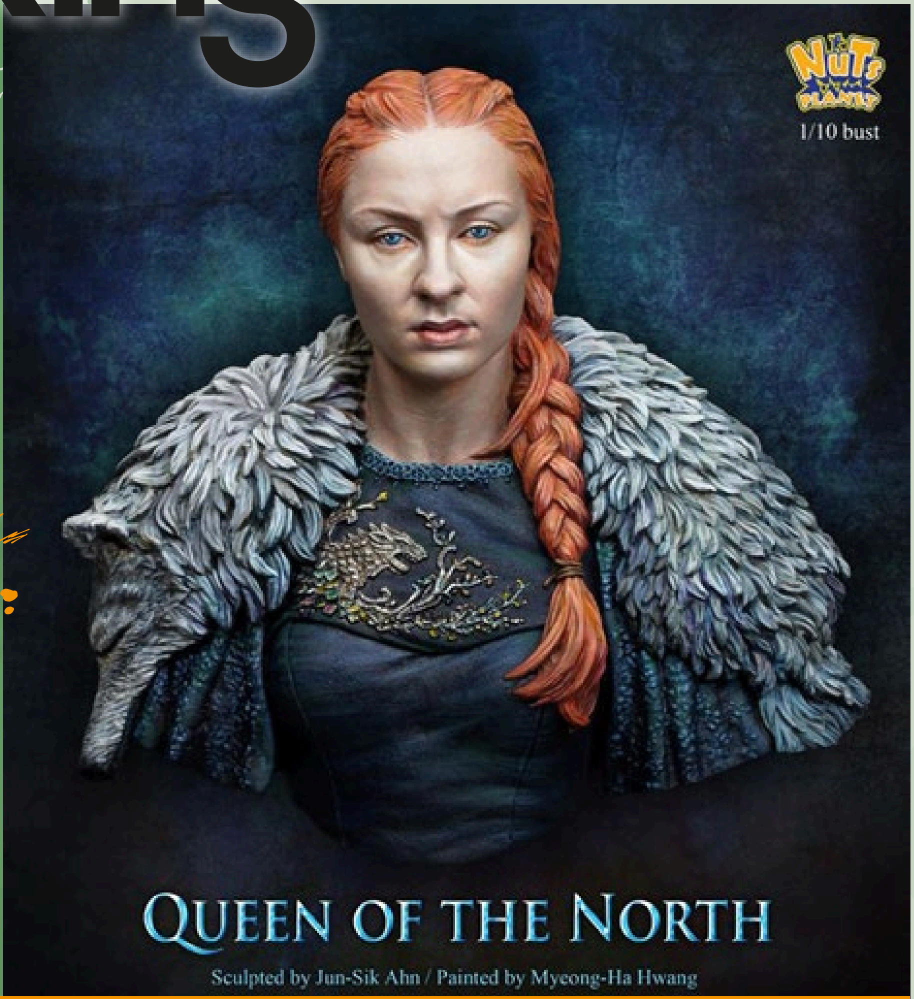
by **Normski**

Details

Price:	60€
Scale:	1/10th
Material:	Resin

Available from

www.nutsplanet.com



NutsPlanets' Queen of the North

With season 7 of Game of Thrones underway, I think it is a good time to take a look one of the newest pieces from Nuts Planet.

The Queen of the North, as you can see, resembles Sansa Stark from the hit TV series. Thanks to the wonderful paint job of Myeong-Ha Hwang, we can see that the bust is not an exact replica of Sansa Stark, but it is very close.

The bust itself is, as you would imagine, very nice quality. When I got the chance to review the Queen of the North, I jumped at the chance and being a bit of a fan boy of GoT, I couldn't resist.

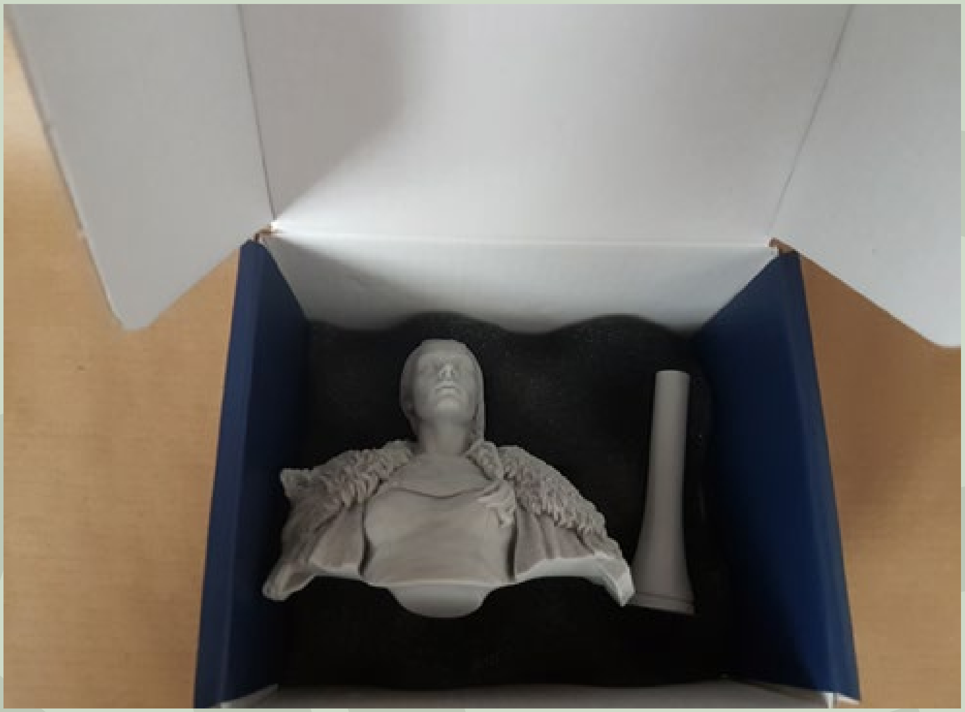
I have seen several comments made over social media how the face is not accurate to the actress who plays Sansa Stark. While the face is not physically identical, you have to take into account that these busts are not HBO sanctioned models and are similes of the characters on the show, so it can be forgiven the face is not identical. This also applies to other characters such as the shield maiden and the William Wallace bust. While not a perfect match, they do look great and we all know who it is based on.

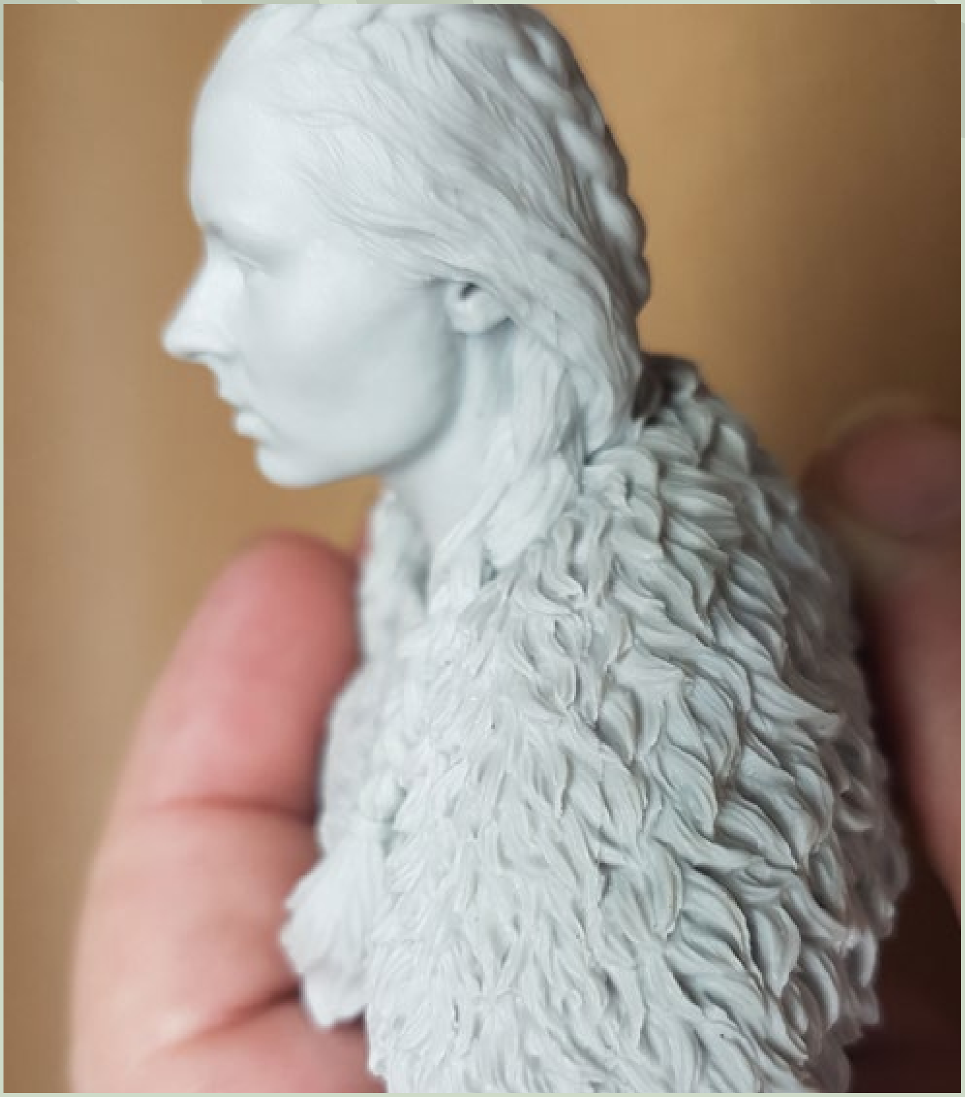
But I digress. We are here to look at the release of the Queen of the North, which comes in the usual nice quality box we have come to expect from Nuts Planet.

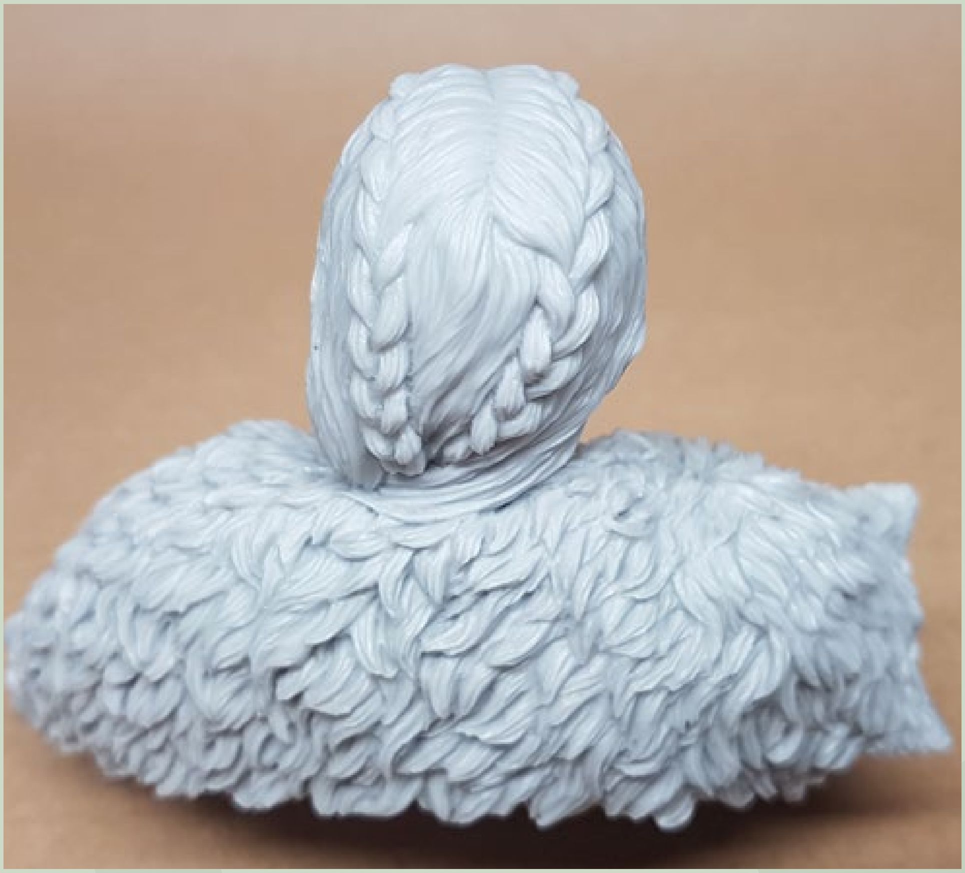
On opening the box we can see there are 2 pieces, the bust itself and an upright support which would attach the bust to a plinth should you wish to use it.

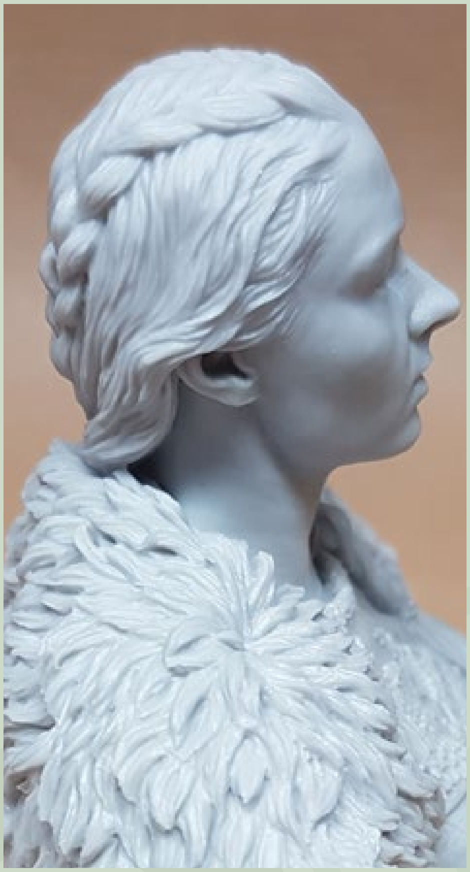
Taking a look at the actual bust, as mentioned it is cast in one piece. Following my usual process, I want to go straight for the jugular and point out the errors and faults (or in this case I can try). As far as I can see, there is none. Yup, you read it right; there are no faults or manufacturing mistakes. It took me a good 10 minutes under a daylight lamp to find anything remotely wrong with it and what I found was a mould line so fine you could easily paint the bust without any prep if you wished to. However, the mould line does run up the left shoulder into the hair which will intimidate someone who is not that confident, but with that said it will be removed very quickly by a confident painter. There are 2 tabs which will need removing, but these are not faults. They are necessary moulding tabs which will need removing when you prep the bust.

Jun-Sik Ahn has sculpted the bust with the greatest of detail. The fur of the pelt looks really natural, tussled in random directions giving it a worn, unkempt look. The face of the wolf is suitably sculpted too, with short fur and eyes closed, as it's very dead. The wolf emblem on the chest is nicely done as well. Fine foliage and a lace collar are additional intricate details which will require a steady hand. With a









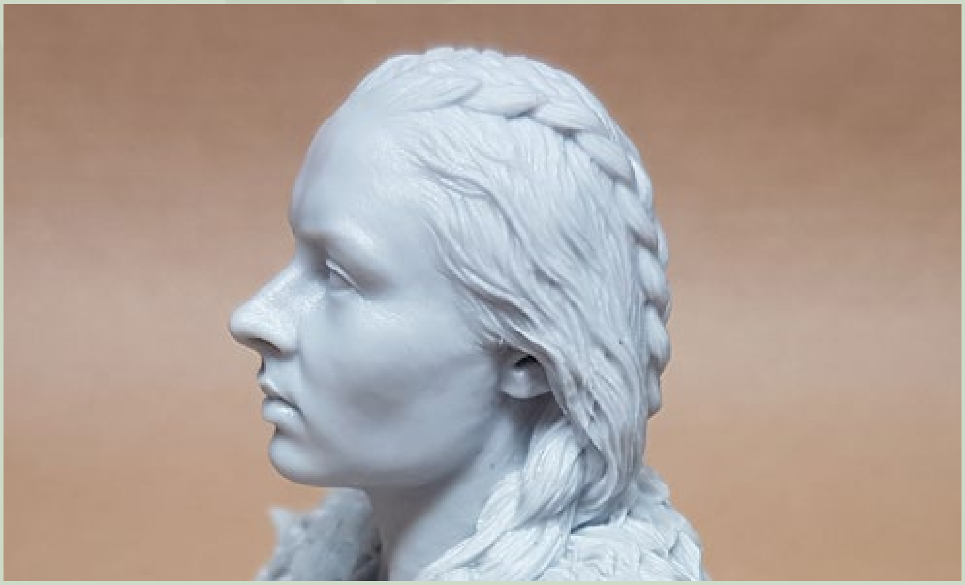
steady hand and some uber skill, the wolf emblem can be made to look stitched on, but this will take some epic patience and time to get right. Myself, I will be using true metallic paints to simulate the shiny thread used to embroider the pattern on the real garment.

The wolf pelt is set on a shawl which also has some embroidered detail on it, but this is more of a texture pattern rather than a symmetric detail, so will need some careful highlights to make the texture stand out.

The bodice is smooth like leather, with a panel front and a seam running vertically down each side. The bodice has creases which will also be good for showing light when painted. The body of the bust is as good as it is on the actual TV character, so there are no worries with detail there.

My last observation was the head. It always amazes me how sculptors do hair. The hair on the bust is designed quite well; it can't be exact to the character as real hair has random strands and braids, but the design on the bust is as near as you can get without having real hair on the bust. The braid runs down the left of the chest and is done marvellously with one short braid hanging loose. The hair is also designed well with a double braid running down the back of the head and platted into the single braid. The detail of the hair is lovely. The way it sweeps over the right ear and falls naturally is very nicely captured by Myeong-Ha Hwang.

The face itself is smooth, but has plenty of character. The high cheek



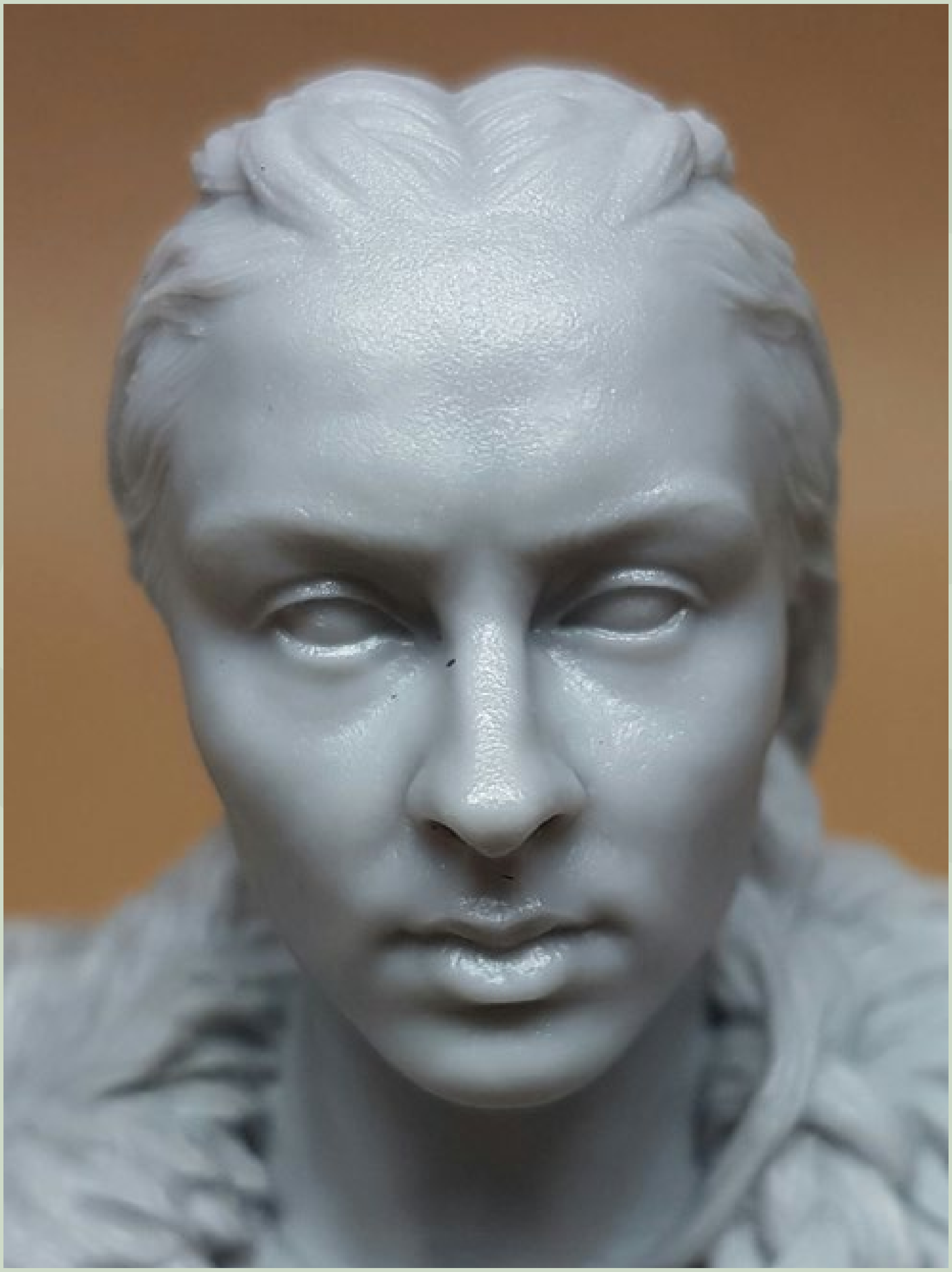
bones and the strong bridge of the nose add very well to the static but atmospheric tone to the face. The lips are straight, but ever so slightly open to suggest the Queen is about to say something. The features of the face are subtle but still strong. The actress who plays Sansa Stark has a wider jaw line than the bust, so the chin and the nose of the bust are more prominent, but this does not detract from the piece and I am quite looking forward to painting this bust.

To close the review, I can say the Queen of the North holds the same quality production as we have come to love from Nuts Planet. Even though this bust is just one piece, it is still full of detail and has some good energy which hopefully will translate when painted.

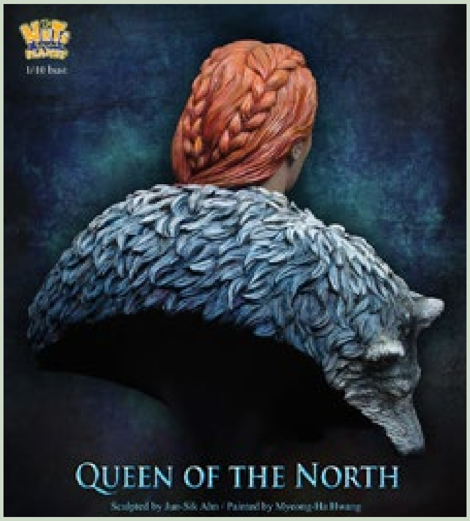
I did my best to pull this apart and find an issue with it, but aside from the standard prep items mentioned I seriously cannot find issue with it.

Once again, I find myself praising a bust and can say without a doubt it is a lovely piece and will be great to paint.

If you would like to purchase the bust, you can go to Nuts Planet or head over to FeR Miniatures who also stock Nuts Planet products.



1/10 bust
QUEEN OF THE NORTH
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang


1/10 bust
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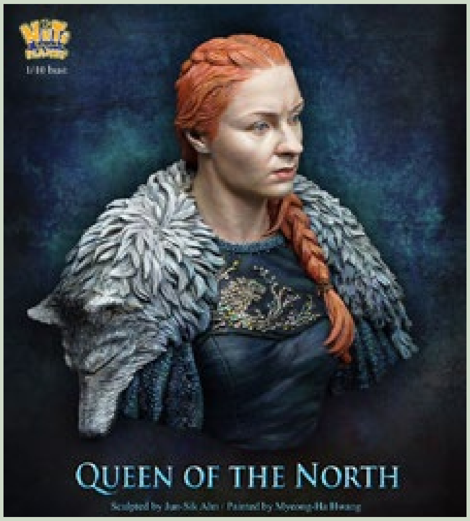
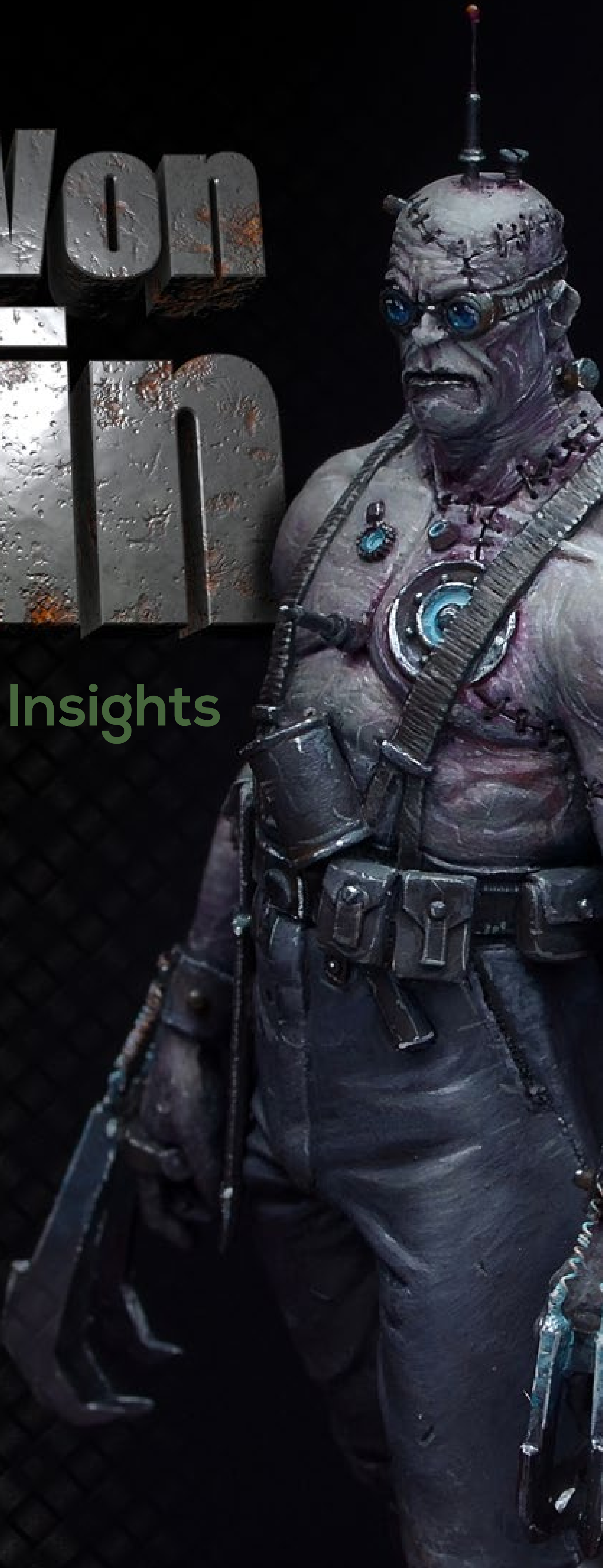

1/10 bust
QUEEN OF THE NORTH
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

Frank Von Stein



Project Insights

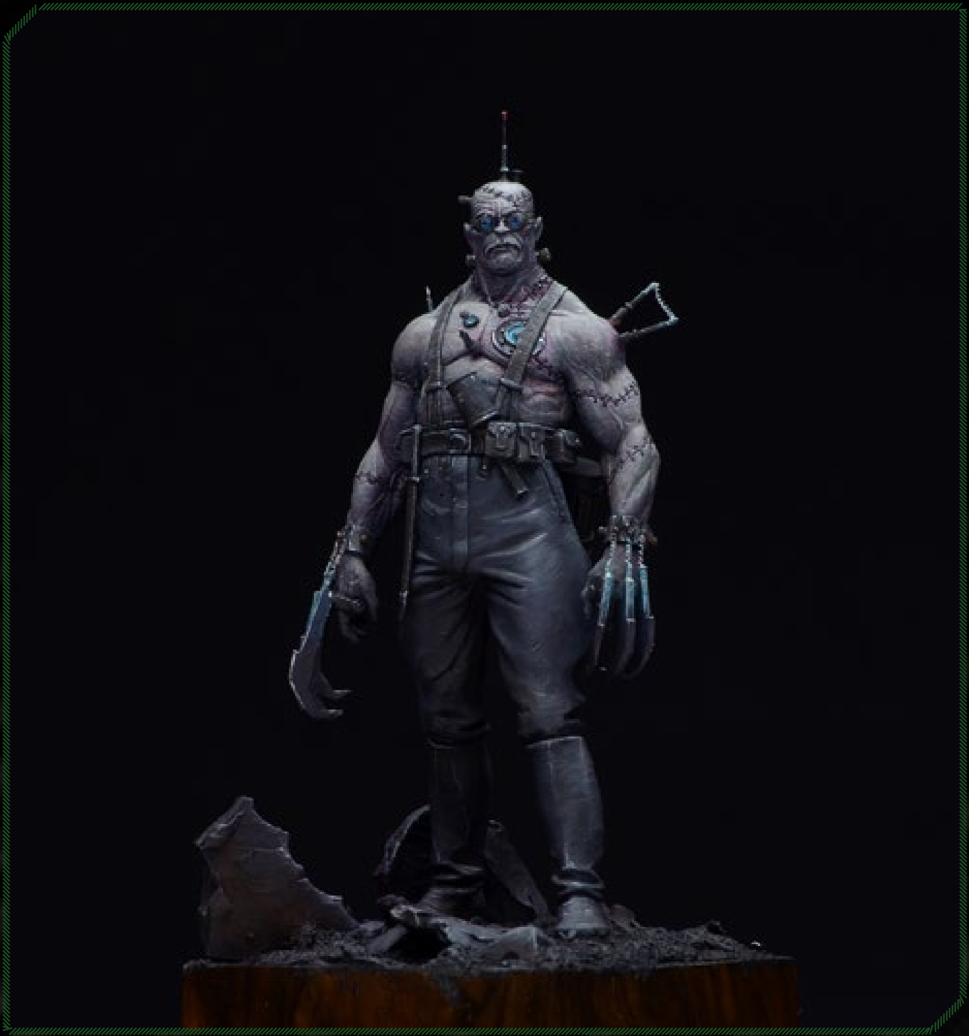
» by Roman Lappat

Hello, dear FPM readers. I am happy to present you another article that I wrote for FPM, because it is always a pleasure to collaborate.

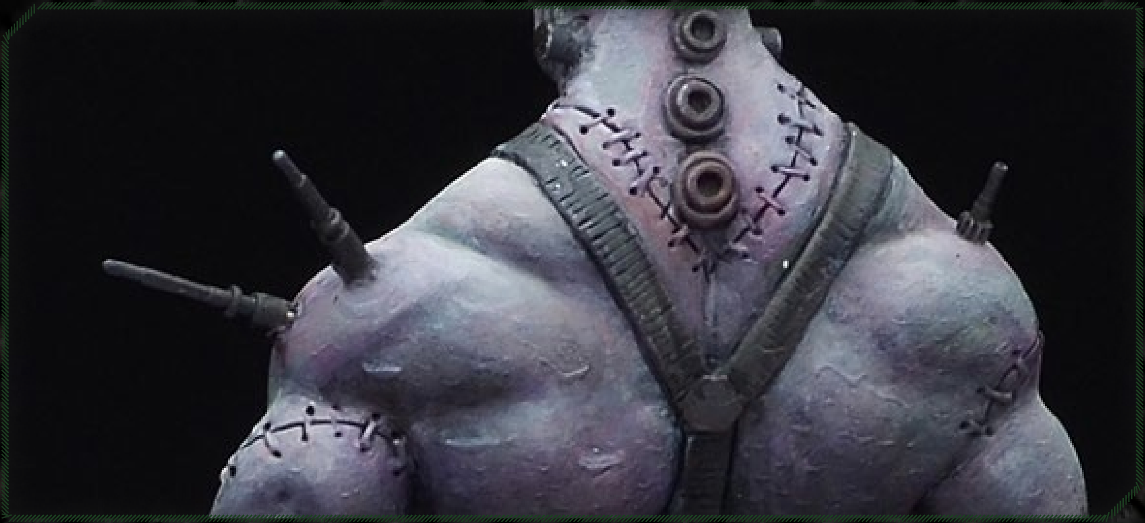
This article is not truly a step by step as you might expect from my usual style of writing articles. In this instalment, I'm trying to give you an insight into two projects that I have created, one in 2016 and the other in 2017, where I painted the same model. It rarely happens that I paint a model twice. The model is by Terrible Kids Stuff and is called "Frank Von Stein". A strange character, but somehow he called very loudly for me to paint him. ➜

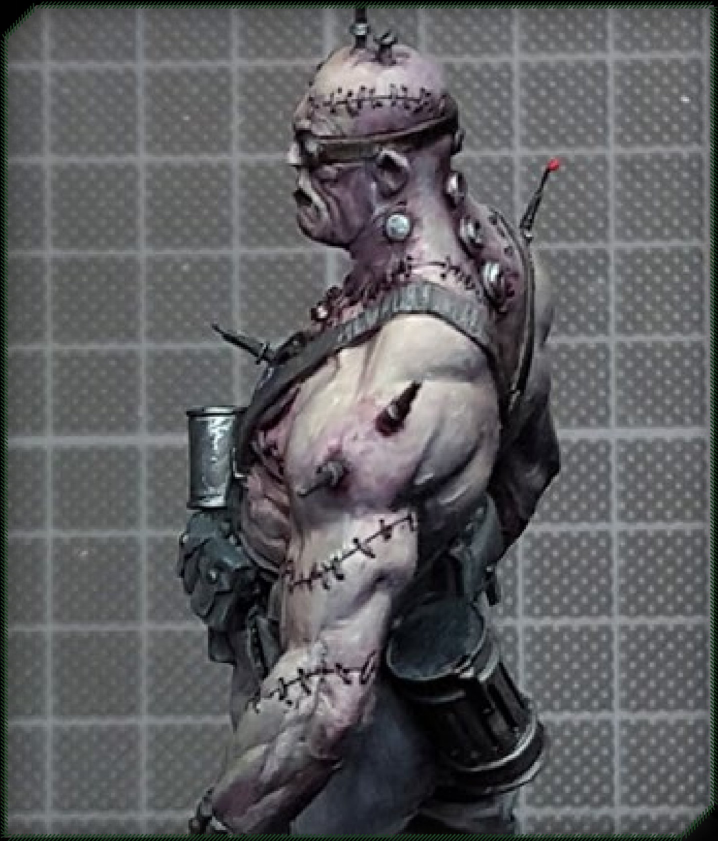
» First version – Frank Von Stein

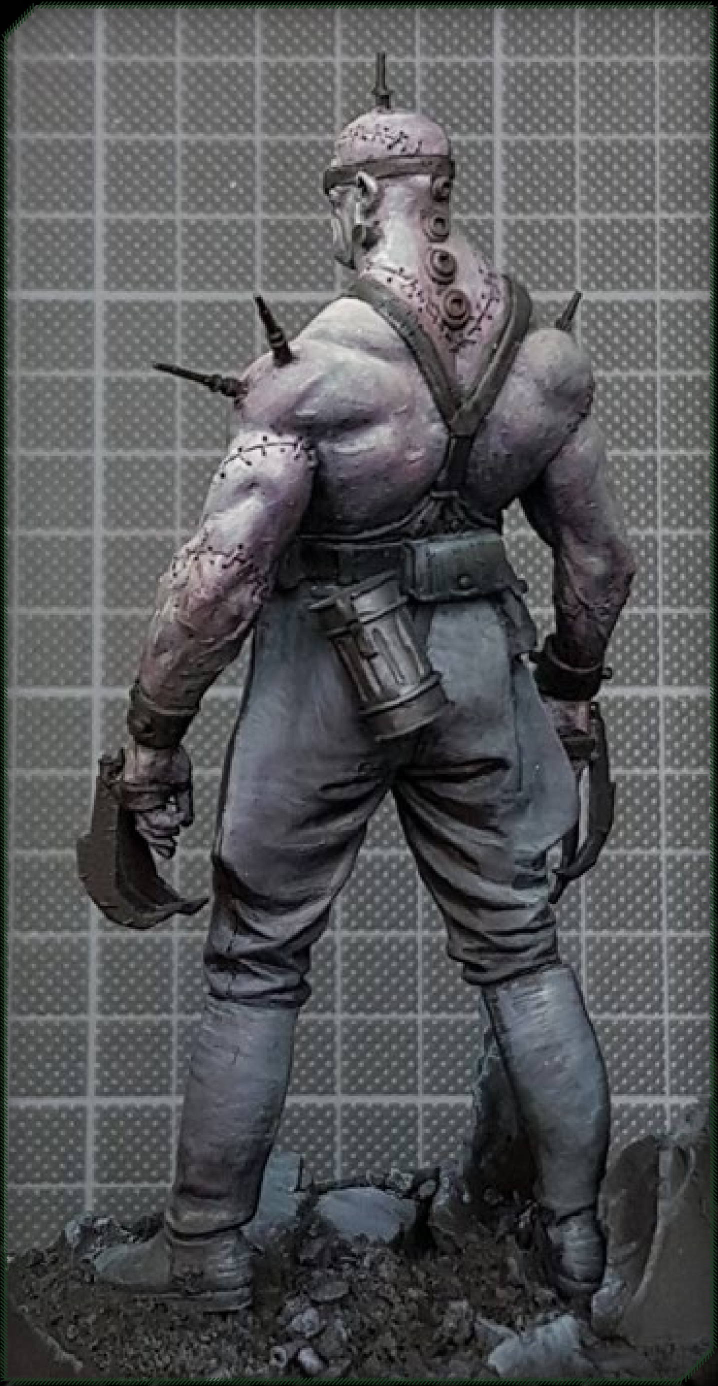
Let's start with the first version I completed. It is simply called "Frank Von Stein", but many interesting things happened during the progress. I hope you enjoy! →



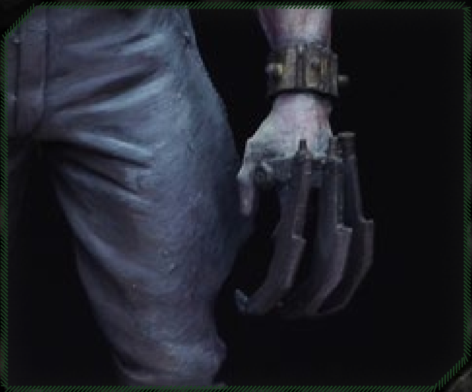
As I was really on fire when I started this one, the basing part was minimal and I was happy to start and prepare the model for priming. Quickly, I found myself placing basic colours and in the meantime keeping it all in a tight, dark and grim atmosphere due to my choice of colours. If you ask what colours I used, I mixed these colours from primary colours and black and white, so I sadly cannot give you numbers on bottles or such. I recommend to every painter that you start to read, analyse and understand colour itself, instead of following recipes. In this version, I already added some metal parts I found in old watches. I just wanted to make him look grittier and kind of "retro-bionic". ↓

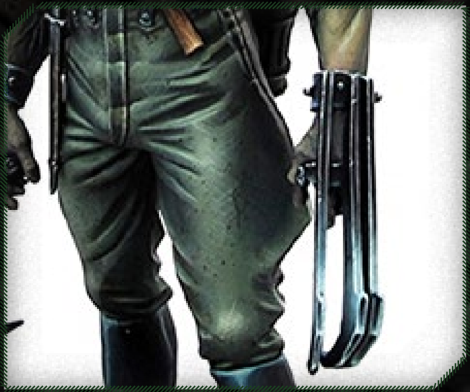






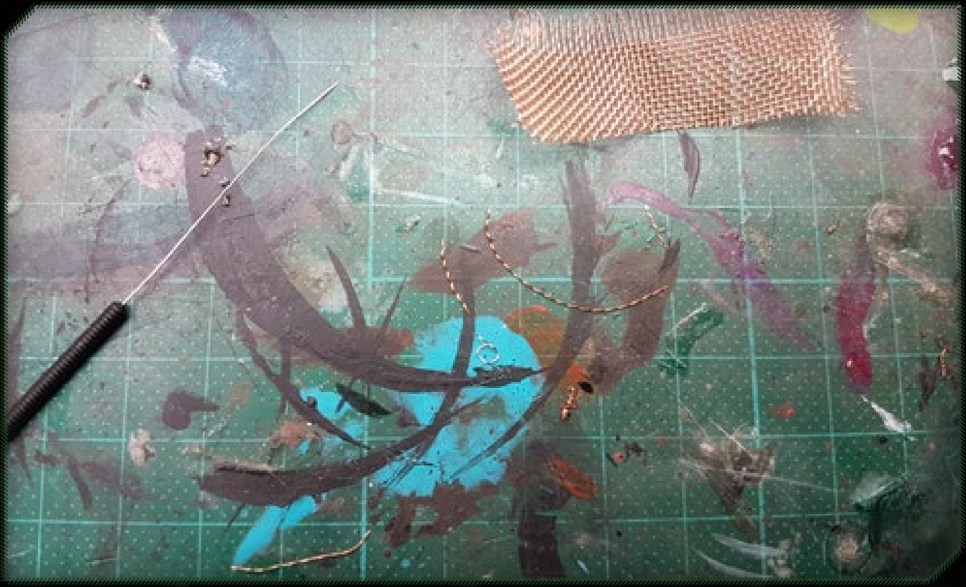
I roughly sketched my vision and light situation on the model. Why do I not speak about techniques I used? Well, because I painted. When I am in the painting flow, I do not think about techniques. I use what I need. Strong highlight? Thicker paint. Careful approach? Glazing. And so on. Listen to your inner voice, your experience and your painter's instinct. There is nothing you can do wrong. My inner voice was also telling me to add a small ball to his head antenna and paint it red to show that he is remote-controlled. I had to laugh out loud when I had the idea to add a little humour to this brutal looking guy. I glued the ball from a water filter with super glue to the metal piece. →



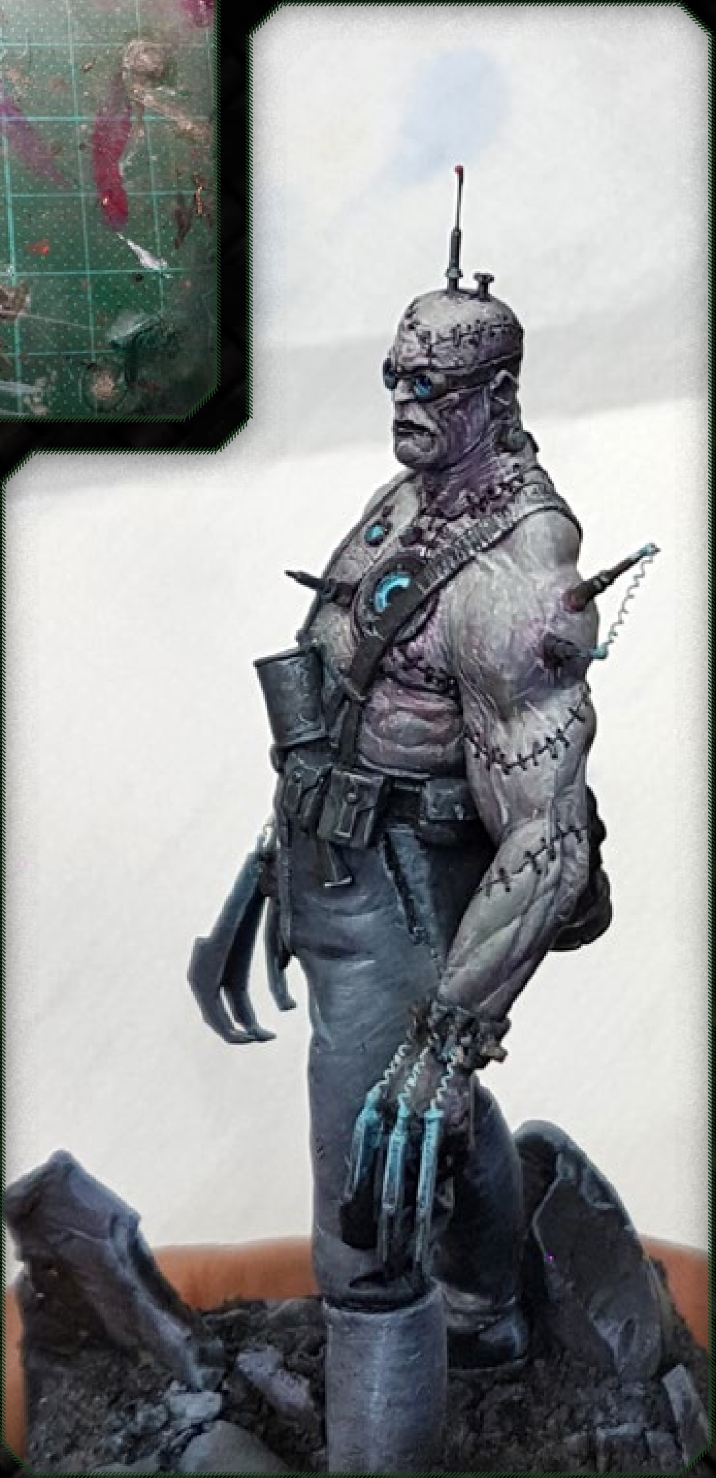


While I was looking at the model at this stage, something felt wrong compared to the box art I saw. Oh dear — while preparing, I cut the blades too low and did not realise it! ↓

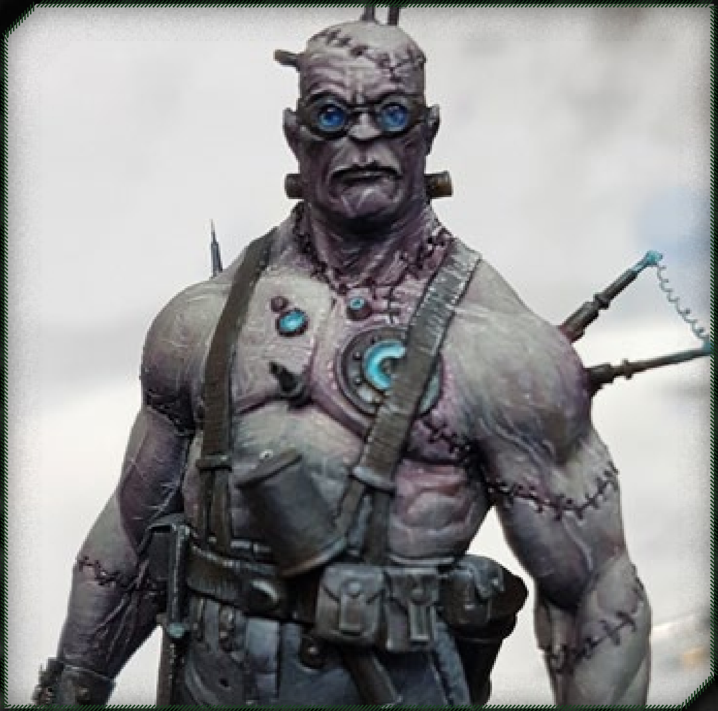
Well, everything happens for a reason. With this in mind, I happily went on and decided to make him a very electric guy. Electricity is moving this Frankenstein monster; therefore, I used thin wire and pulled it around a needle to create the “brrrzz-look”. ➡



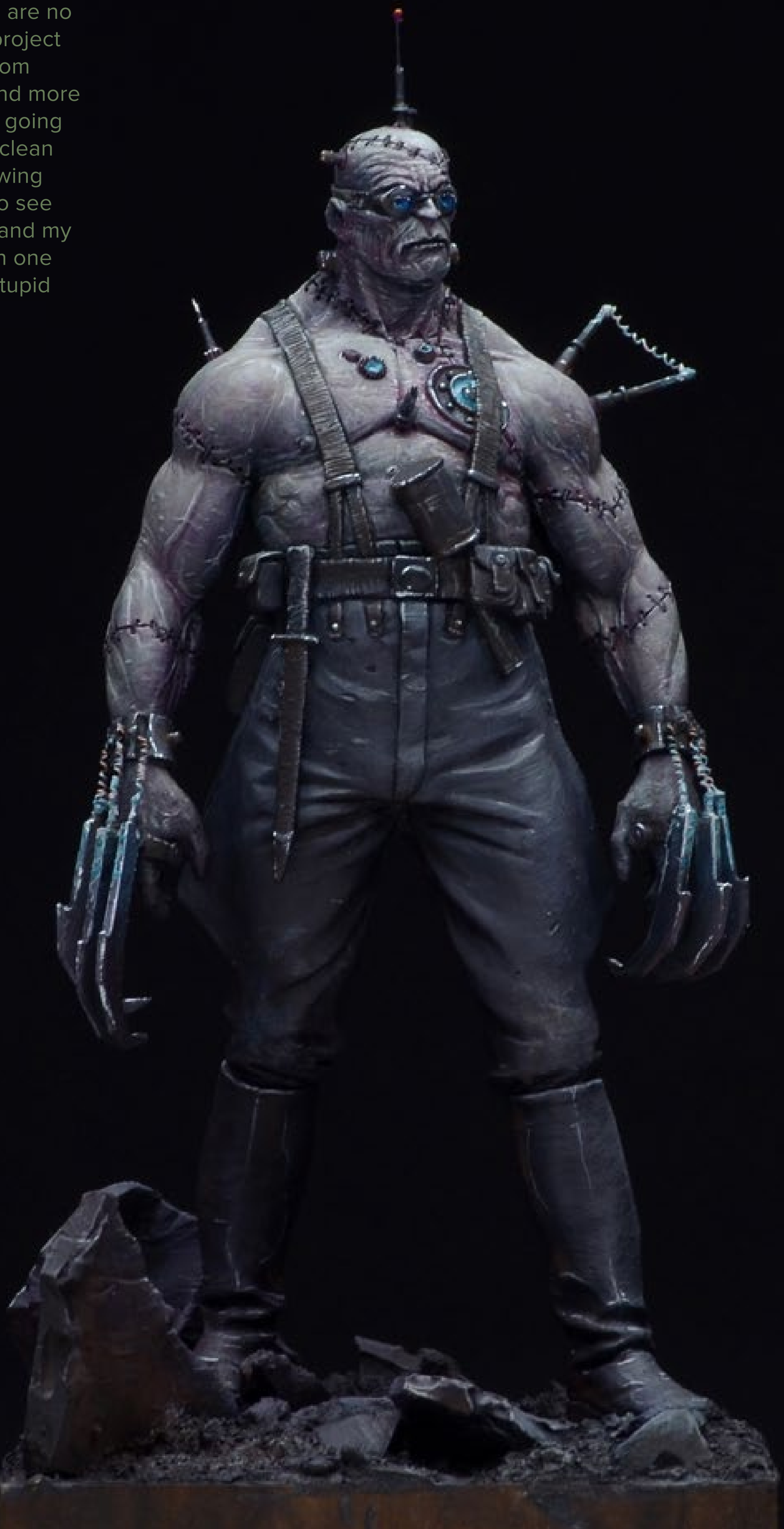
Glued to the model, they are easier to understand. I had already painted them white with some blue in it. ⬇



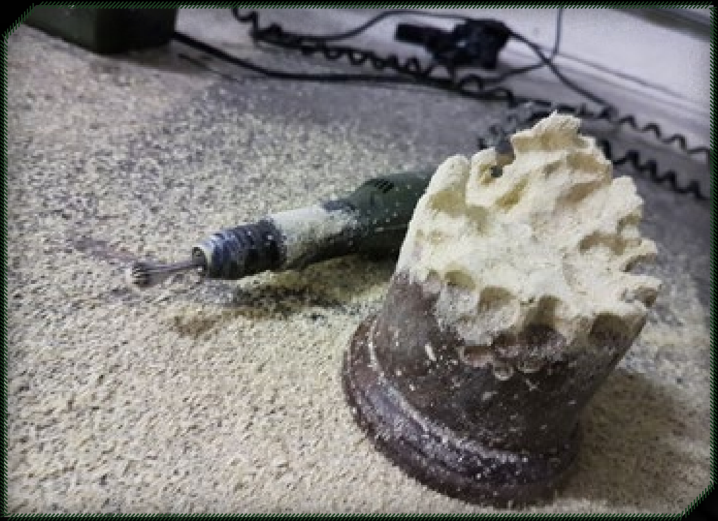
The next step took me into more detail on the model. I cleaned up here and there and made the overall model easier to read for the viewer’s eye. Dark lining, glazing smoother blends where I wanted them and texturing by stibbling colour to areas. At this stage, I was painting leather textures with thin lines, painting the reflection of the glass and working on small damages to his fabrics. I worked from sketching to detail, you would say. ⬇

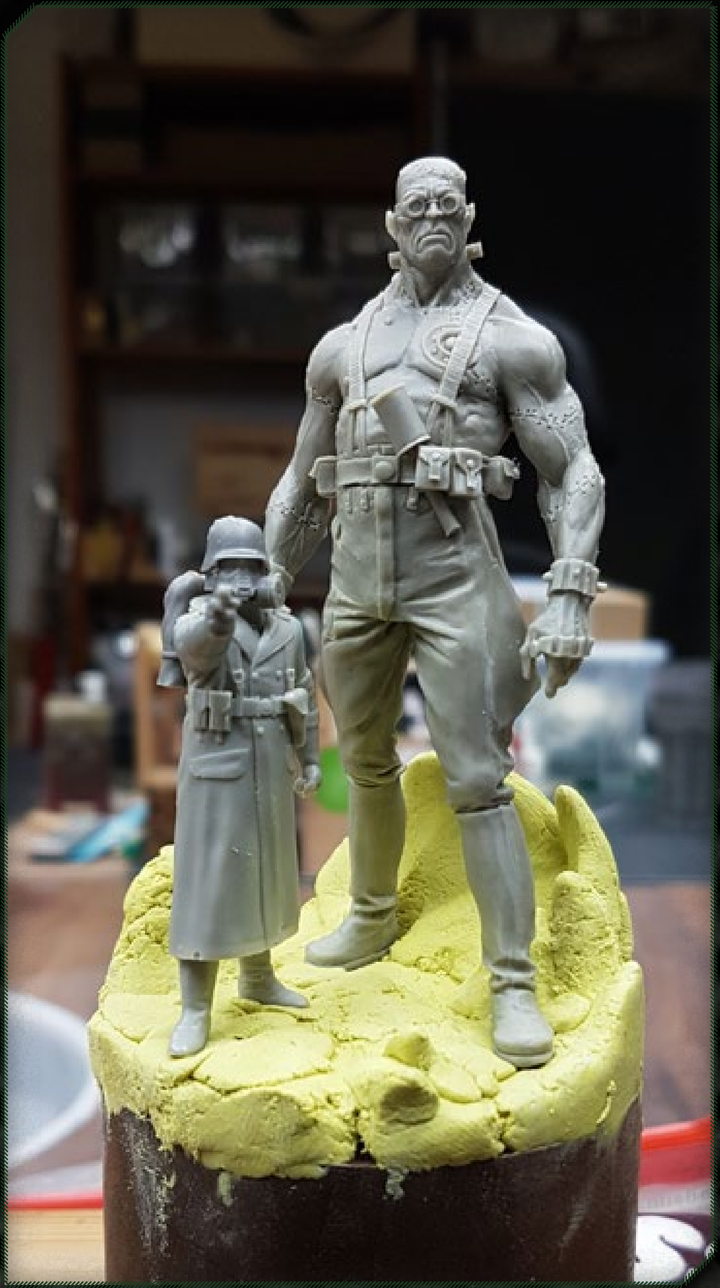


It is hard to describe when I call a project done. Usually it is when it works for me and I do not see areas left that I want to work on. My painter's instinct. There are no certain steps that make a project finished. I would say I go from rough sketching to more and more detail work. More textures, going back to an edge highlight, clean up here and there and drawing focus to areas that I want to see in focus. That is what I did and my "Frank Von Stein" – version one was finished, even with a stupid construction mistake. ➡



milliput
STANDARD
YELLOW - GREY



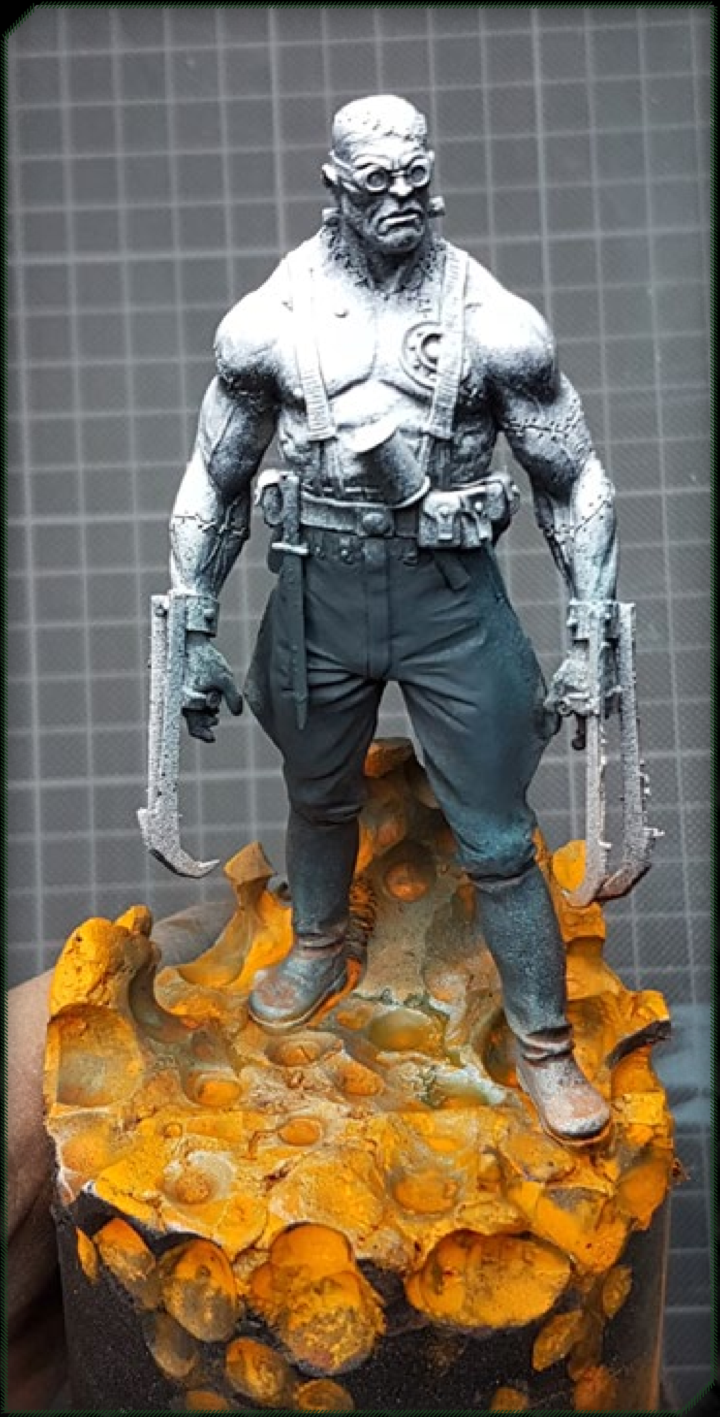


» Second version – Halt! Papiere bitte!

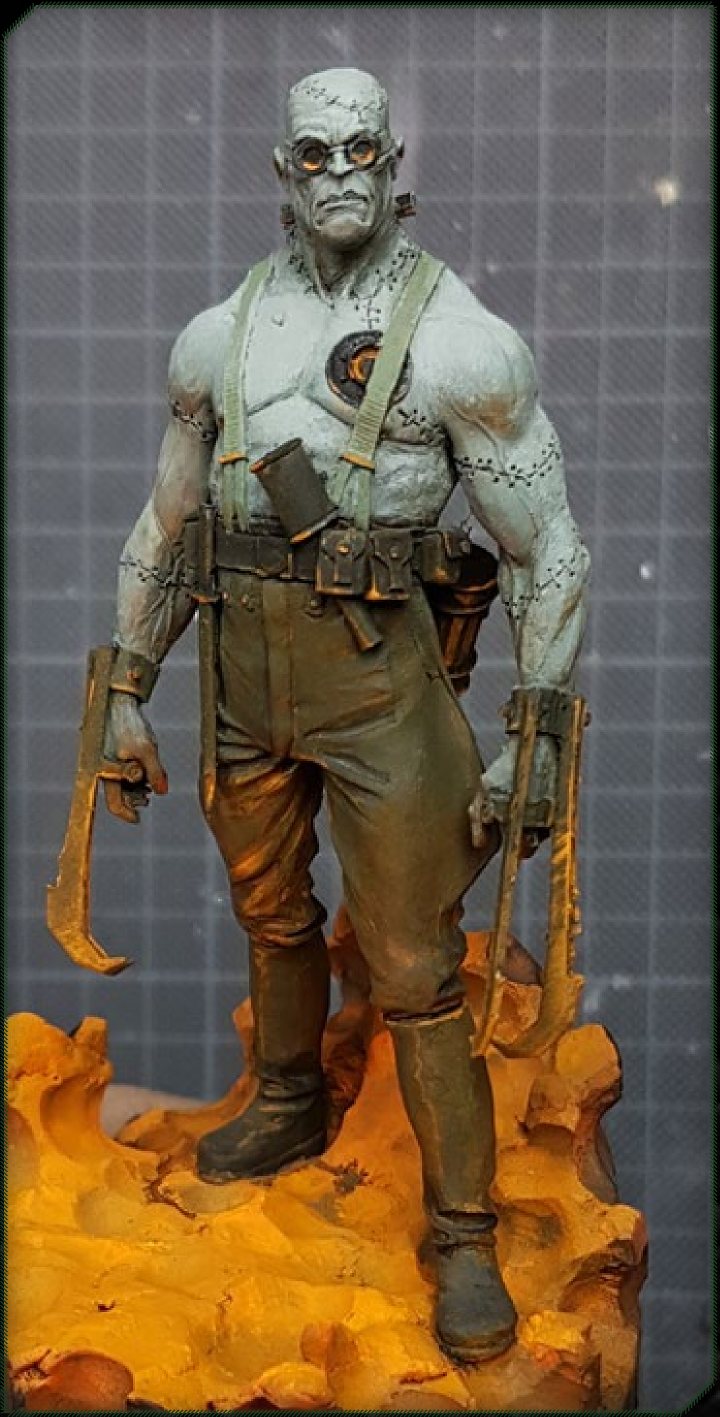
Rarely I do paint the same model twice, but I had an idea. For a long time, I have had this one “German moon soldier” from North Star Models on my shelves and I decided to create a diorama with Frank Von Stein and this model. Both are not the same scale. I have liked playing with different sizes and scales for some years now. I am happy to see that this even starts in figure products by companies. It is wonderful. It allows so much storytelling.

Let’s talk about the base work on this one, as this might be interesting. I used Milliput and put it roughly to my plinth of choice, waited until it was dry and then by using my Dremel, I carved small craters in the material.

It is important when doing such work to wear a breathing-mask that filters the air you inhale. Why? Well, see how I look. I do not want to inhale Milliput dust for ten minutes. ↓

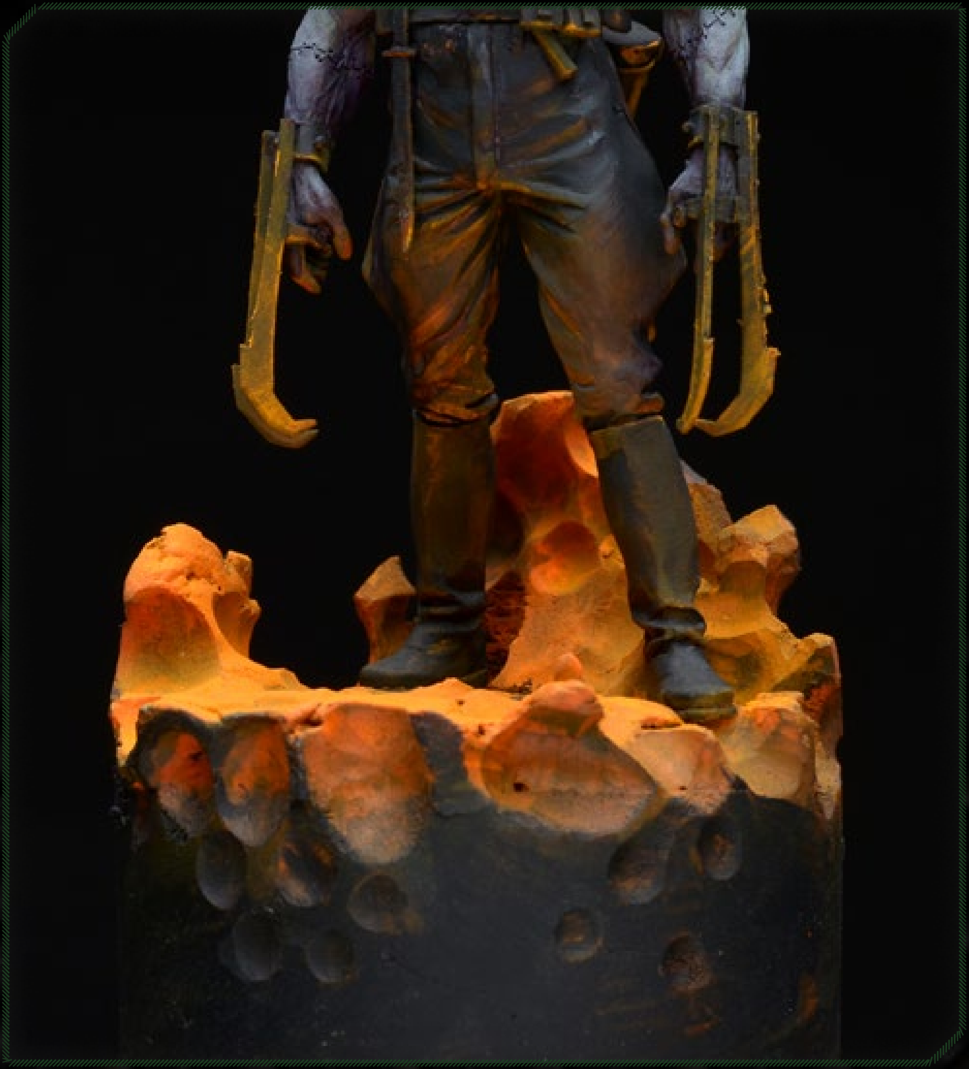


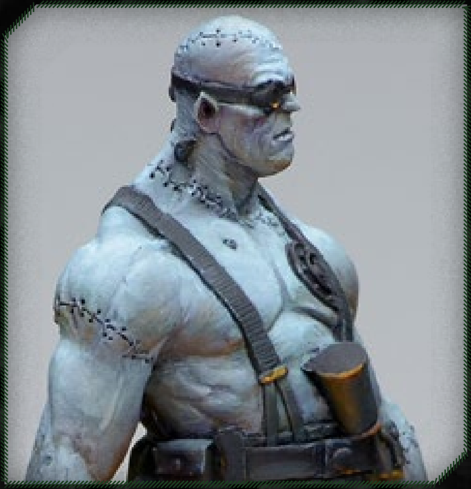
I imagined groundwork from a different planet. It does not have to be Mars, just something different where these two guys are on patrol. I primed the project, but decided to paint Frank on top of the base and the soldier beside on single piece of wood. If I would add both models to the base there – for sure – would be some areas I would not be able to reach properly. I sketched my way after the priming and had to use orange for the groundwork and dark trousers. I was simply listening to my painter's instinct. ➡

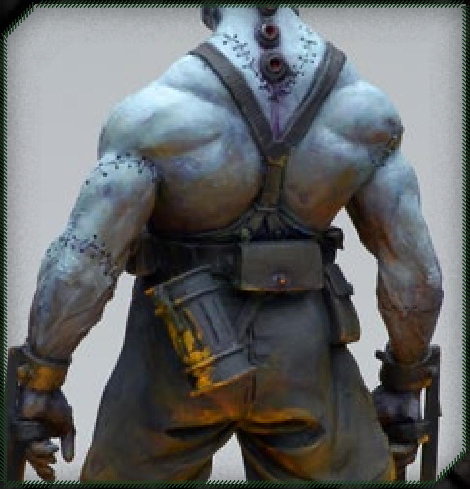


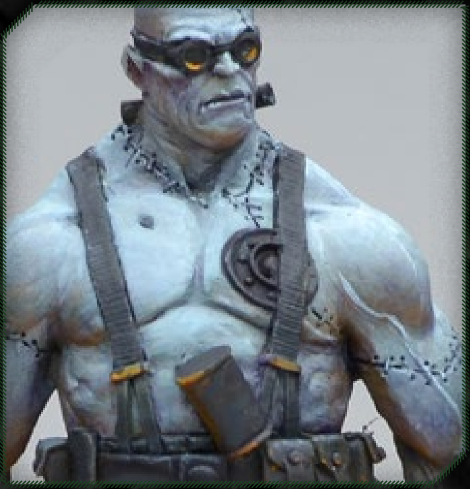
Next, I added more basic colours. I am still sketching, so nothing to lose or fear here. I also slapped in some orange to connect the miniature with the base. I imagined a cloudless sky hitting the ground and bouncing back light to its surroundings. ⬇

Indeed, the model looks very dark and desaturated in this stage, but I prefer to start like this to be able to add controlled saturation of colours, where I want and need it. That is what I did next. I intensified colours with saturation. Black shadows where glazed into the fabrics. Stronger powerful opaque orange was placed. It is still sketchy, as I am finding what I am looking for with this kind of progress. I paint what I like to see and if it feels wrong or looks different I simply change it until I am happy. I do not think about smooth blending right now. Do I ever? I would rather catch my overall idea and vision right now. ↓

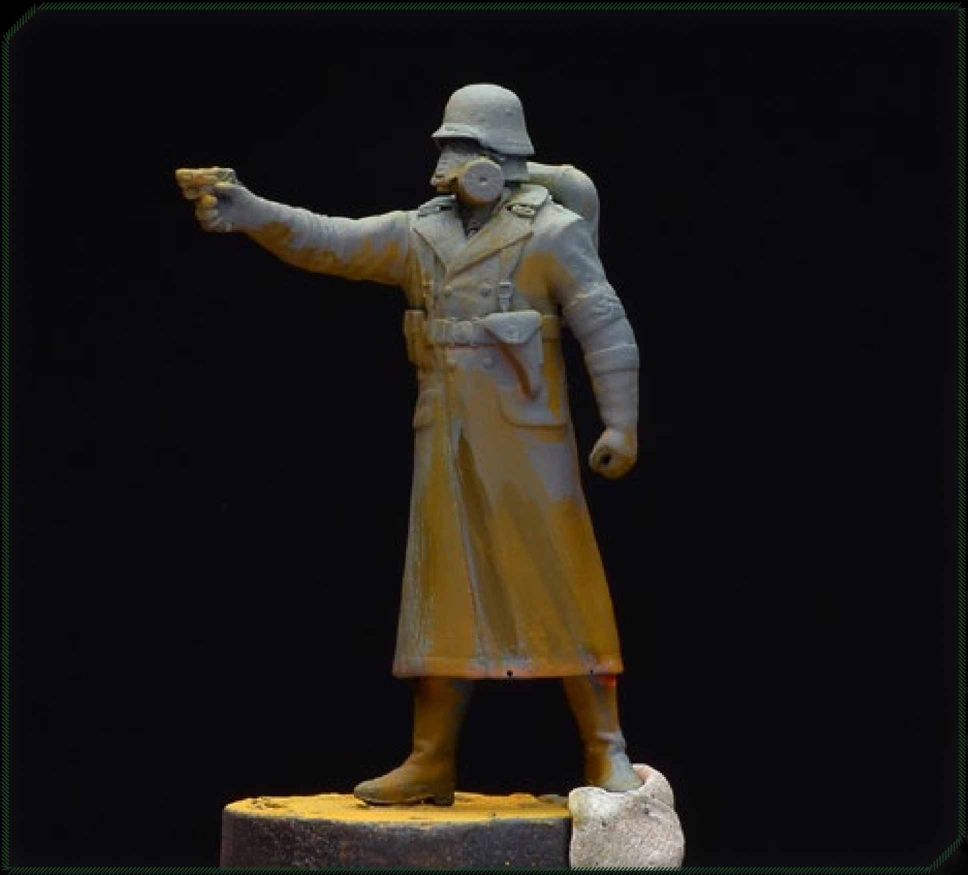




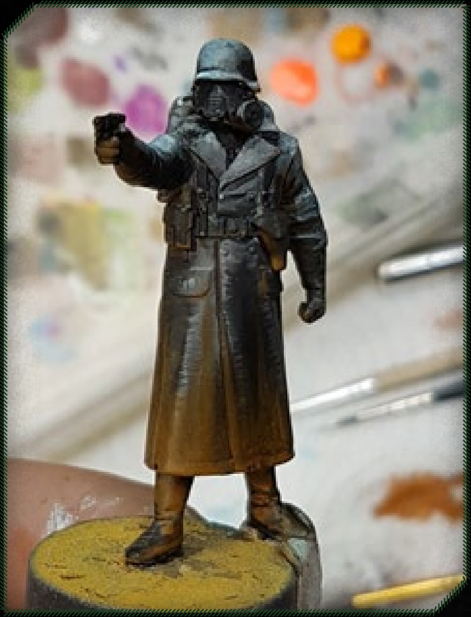




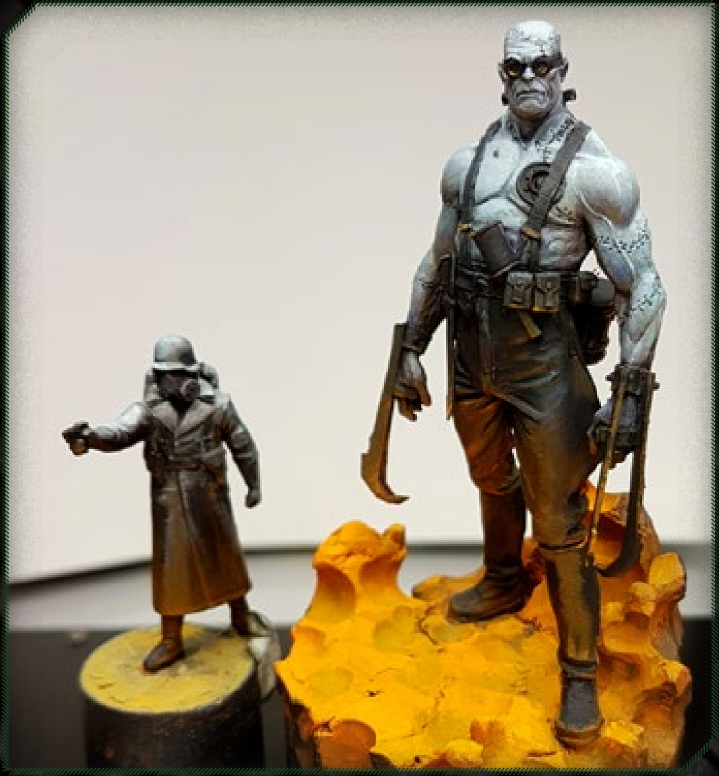
My painter's instinct told me to work on highlights of the skin. I carefully mixed in white to my basic colour and highlighted it step by step. I took a little orange or purple here and there to receive a beautiful variety in my skintone. Realizing that I am painting further and further on this guy, I decided to put him away soon. ↓

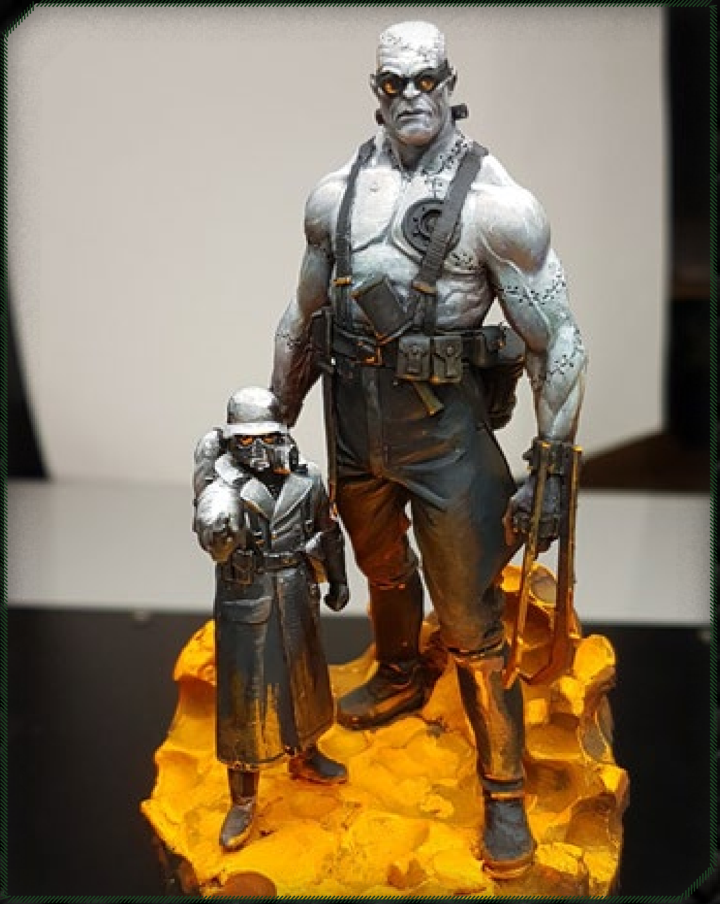


I do not like to finish one area without understanding the whole concept of my vision. This is why I decided to start working on the other model for the scene. I began sketching from a rough tackle to a sharper idea. ↓

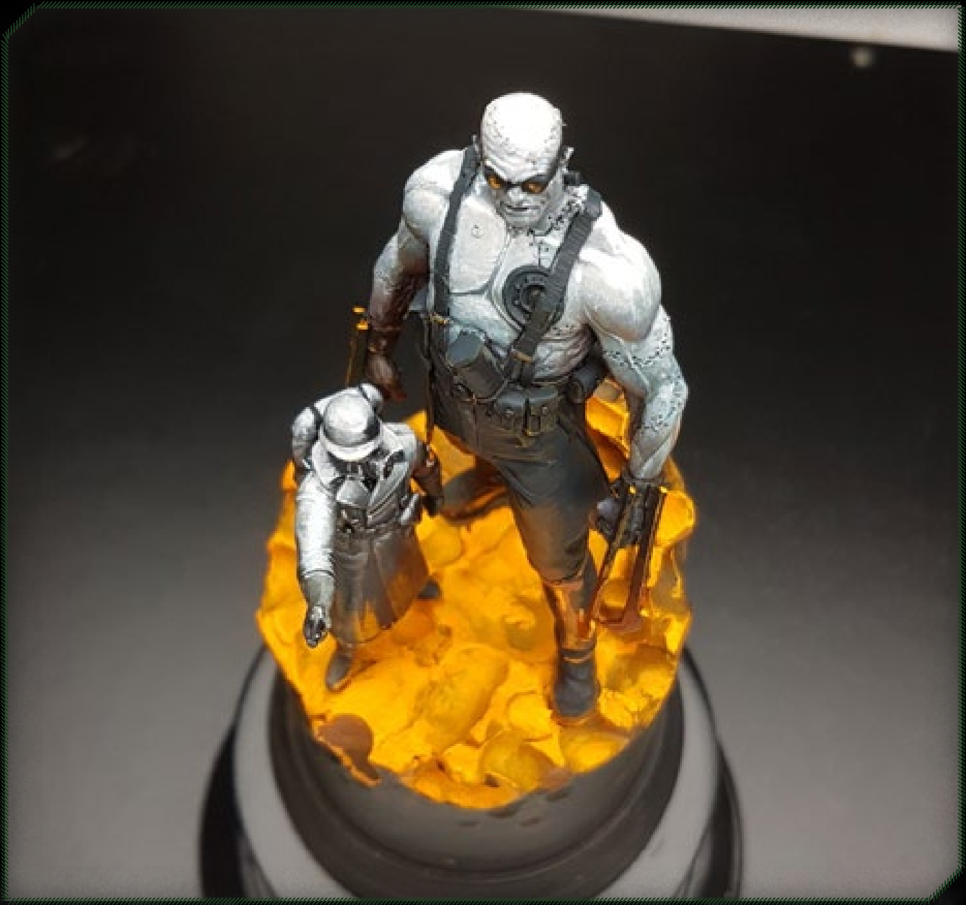


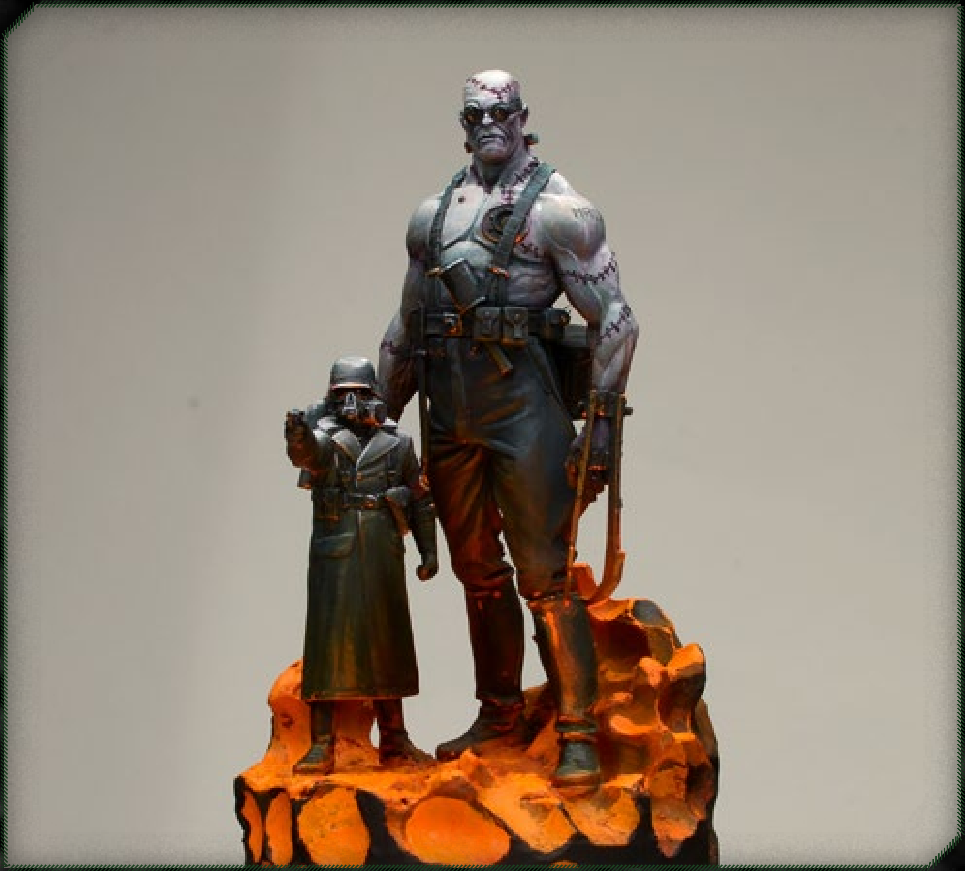
When I was done with painting the little guy to the same level as the big one, I decided to see them together to see how good (or not) they work together. ↓





I really enjoyed how they came along together now, although the base had so much power in its glowing orange that I calmed this down a little bit. ↓





I used some orange brown pigments for it in the end. I spent some time on redefining my wild sketching part, by using stronger and sharper dark lining and edge highlights. Increased the definition of my bounce light and played with texture all around, until I arrived at a point where I called it done. Others might not say so. They might miss smoother blends or something else. I did not. For me, this is the message from this paint job that I like. It works, tells the story and I enjoyed the paint job and every single brush stroke very much. Of course I could do more, but I do not know what; when I look at it, I am happy again to have something finished that caught my vision perfectly. This is the best feeling overall when it comes to miniature painting. ↓

» Aftermath

I hope you enjoyed the article and my goal of inspiring you for your own projects. Remember, everything happens for a reason and your first idea does not have to be the best idea. For me very often the game of inspiration and finding a vision starts in my brain and heart, sometimes months before I actually start the paint job. I play ping pong with my ideas until one is strong enough and calls me to paint it. That is where I start to paint, because I learned that I do not like moments during my painting time where I got lost in my vision. It also can be a very interesting self-project to paint the same model twice or several times, just because you get to understand its volumes even better. It is a really cool experience. Give it a try! ●

Keep on happy painting!

Roman

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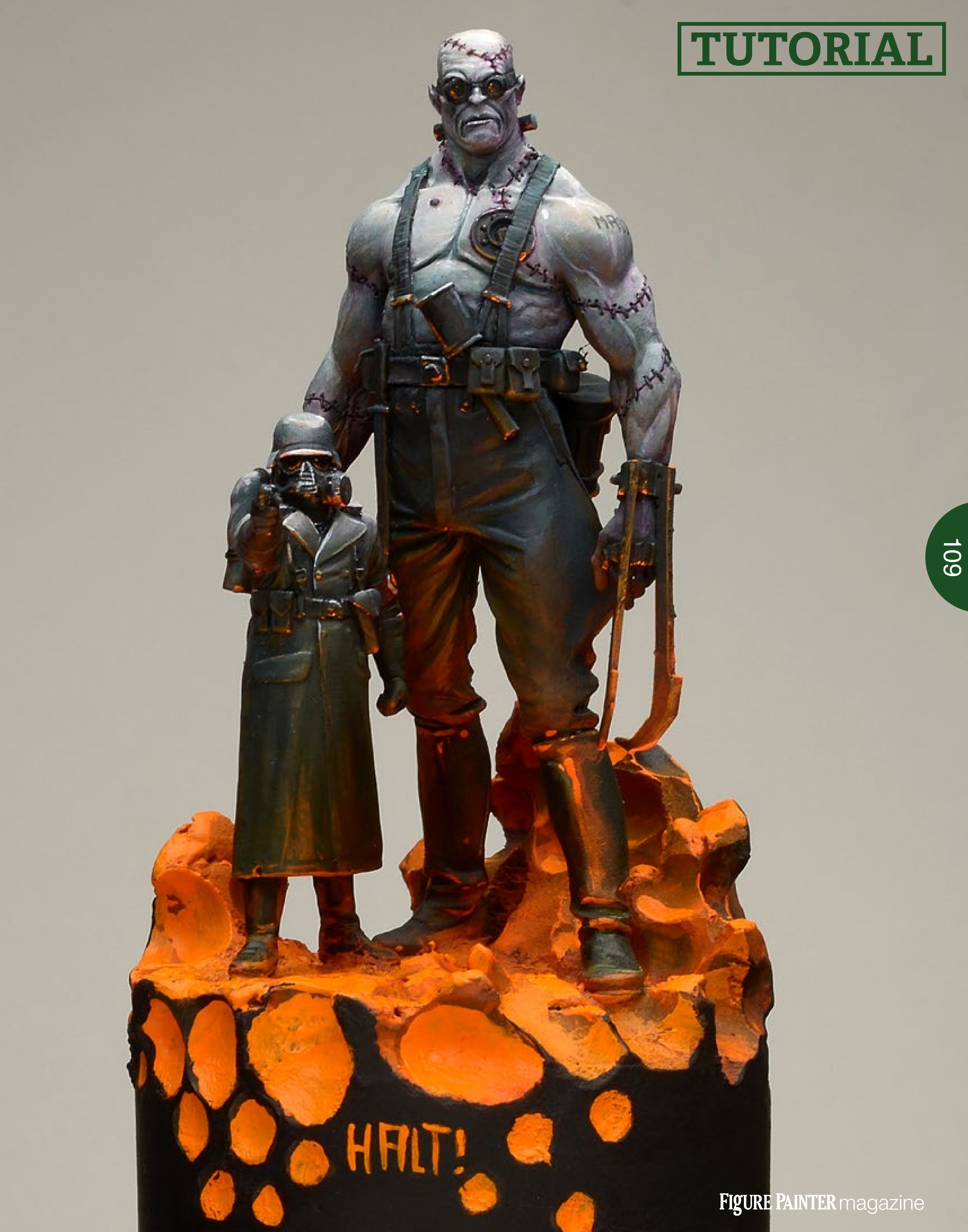
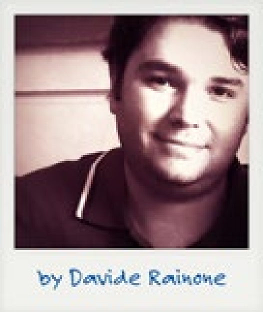
Homepage: www.romanlappat.com


HALT!

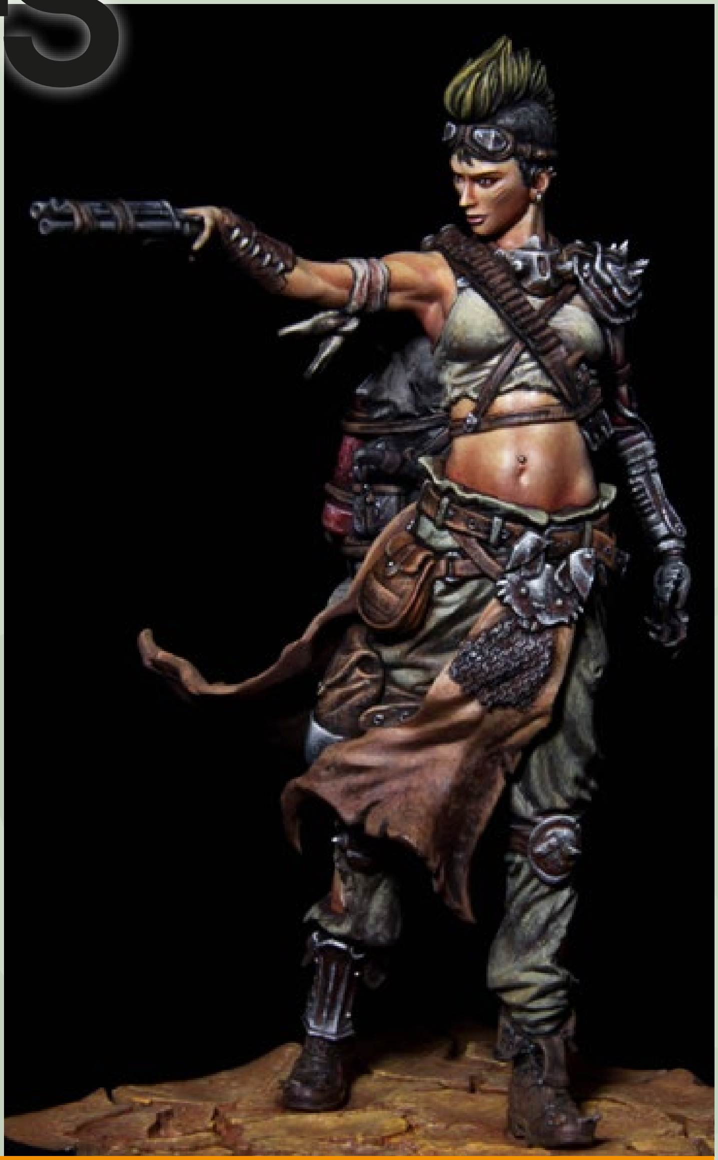

by Davide Rainone

Details

Price:	50€
Scale:	1/24th
Material:	Resin

Available from

Kimera Models



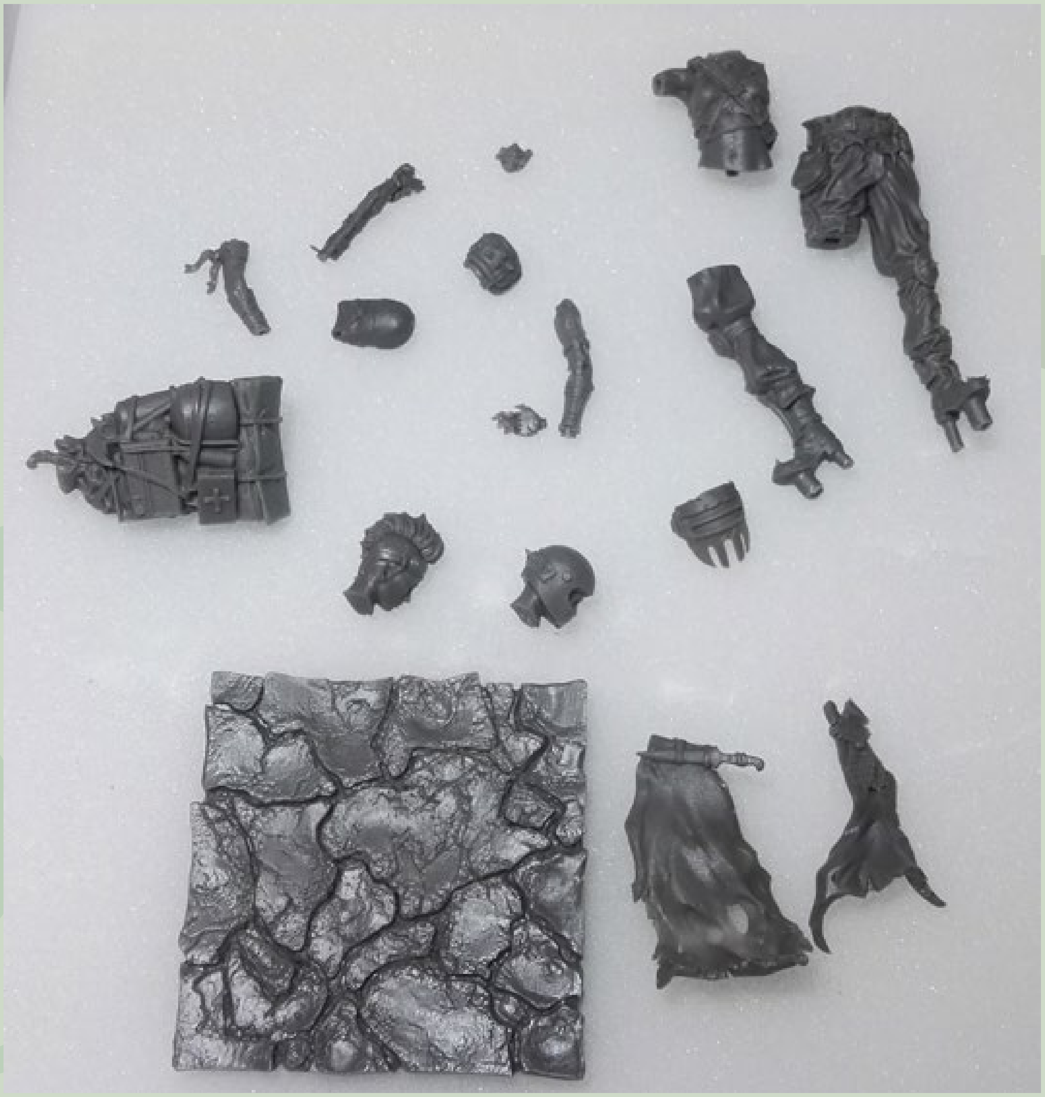
Kimera Model's Sarah Fortune

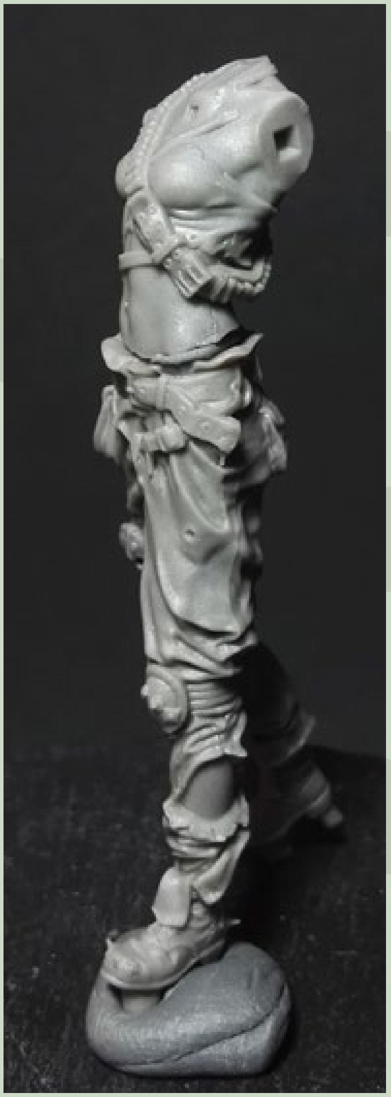
Kimera Models, powered by Pegaso Models and led by the well-known Francesco Farabi, hit the market a few months ago and quickly introduced 4 different series of models.

Today, I would like to let you get a look to the first from the 'Aridam' series: Sarah Fortune.

The background for this line is a post-apocalyptic world, inspired by the idea of the 'Mad Max' film series. This character fits perfectly in this kind of iconography, thanks to her look and the dried earth of the base, and gives some great material to work on for the lovers of this genre that, until now, have had very little available on the market.

KIMERAMODELS.COM





The kit comes in a very big, hard cardboard box on which is the majestic company logo. On the back, there is some information about the producers, the background and the box art photo painted by Farabi himself.

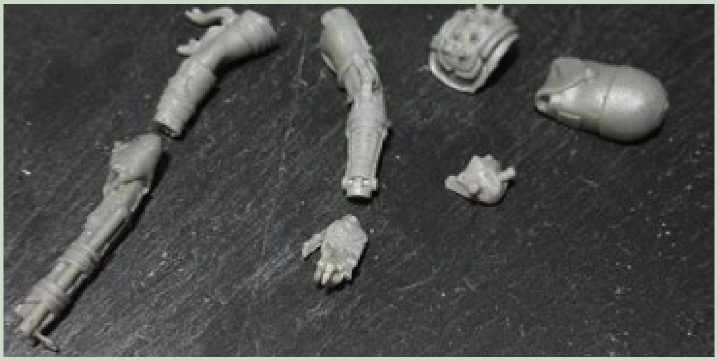
Despite the box being far too big for her, the kit is well packed and there is no risk of seeing the pieces moving among the foam sheets. As you can see from the picture, the kit includes 17 separate resin elements, but the final assembled model needs only 15 or 16 parts.

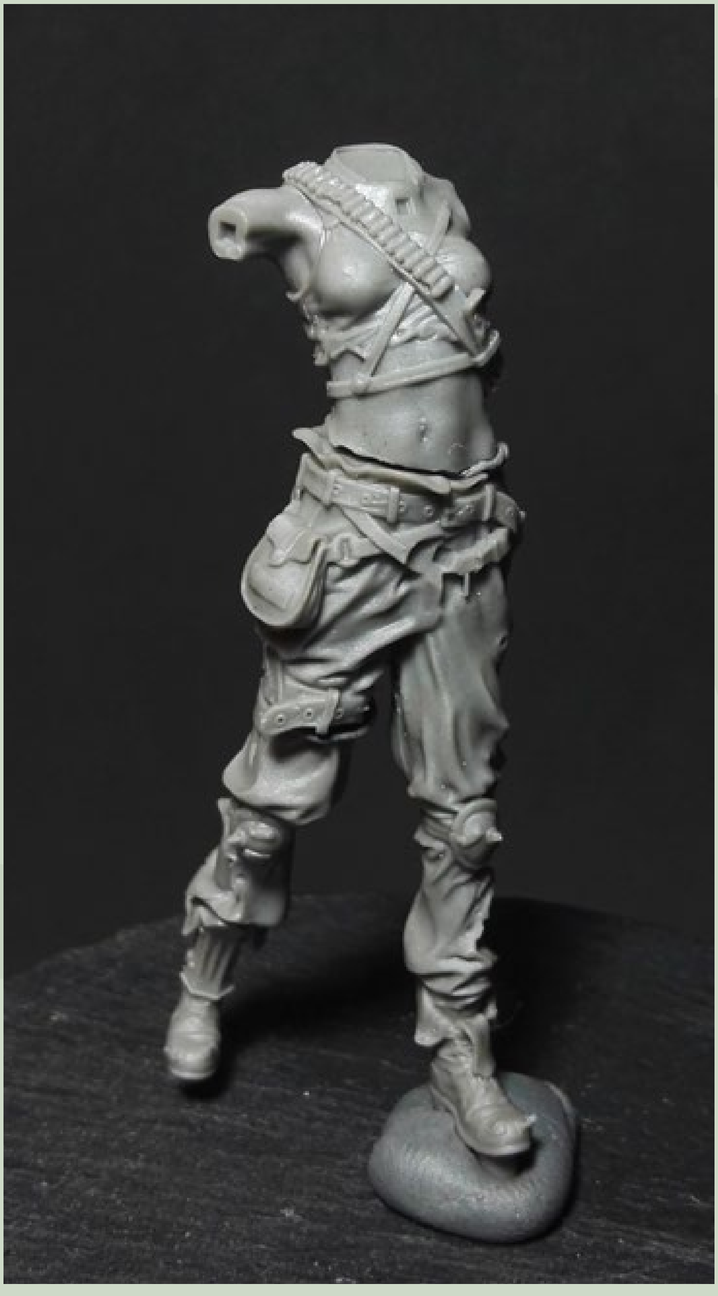
In fact, there are two head options: one bare, one with something like a safety helmet. This second option actually is a triple option itself, because you can use the helmet opened without visor glued (like a sort of opened motorcycle helmet) or with the visor on, up or down. The body has no options available. The head and the face are very interesting, showing us a young, beautiful and resolute girl. Her skin shows some proof of the hard environment in which she lives; there are thin few scars and cuts... unusual to find on a female face.

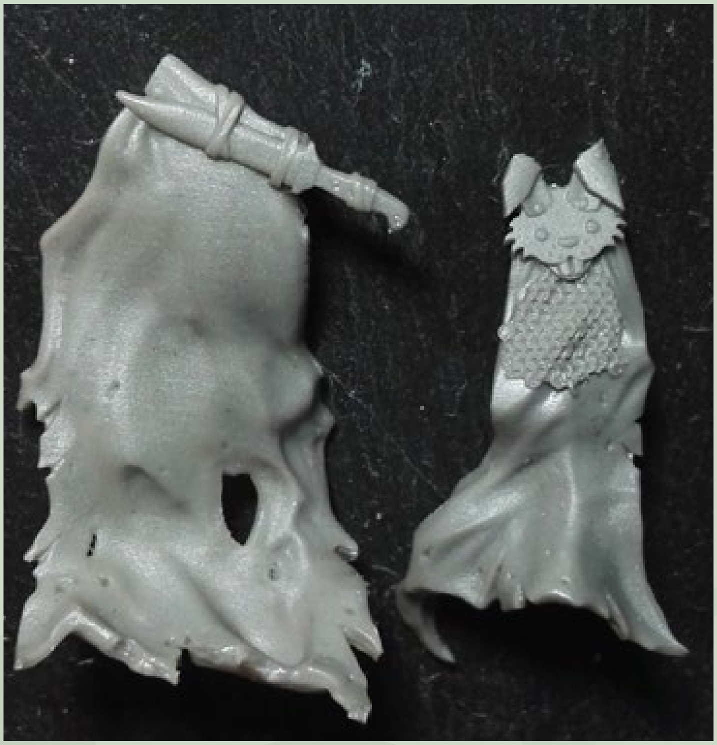
The kit is very fine detailed, with very few thin lines running on the external sides to sand off in a few seconds. Actually, no more needs be said about the preparation of the miniature; it's that simple. Kimera Models once again confirms its high quality, especially with the smaller pieces like her hand or the anti-dust mask. The join points all along the kit are perfect. In my pictures, you can note some gaps between the parts, but it is due to my using Patafix in order to dry assemble the kit; using glue, of course, there is no gap at all.

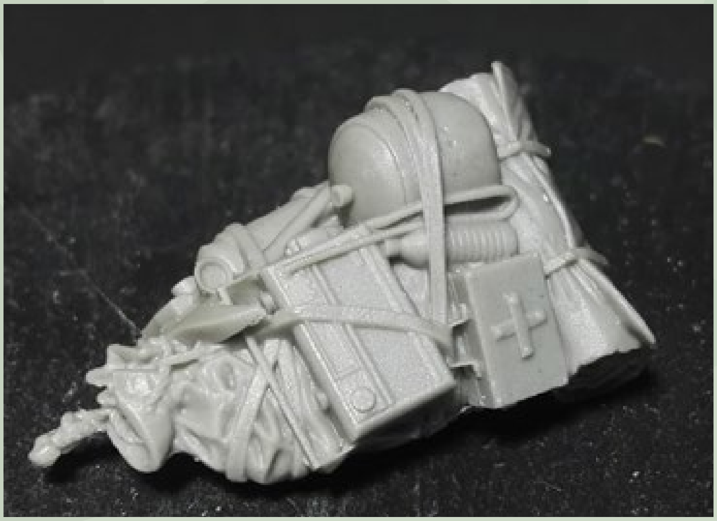
The body is tall, athletic and feminine. It is full of details and has little objects scavenged from different places and for different purposes. These mix well, fitting their new purpose and Sarah's needs. The narrative of a world where a survivor must use whatever she finds useful on her journey is perfectly realised.

Notice that the loin cloths are very fine and fragile. This is because they work well to suggest the material without looking too thick considering the scale.





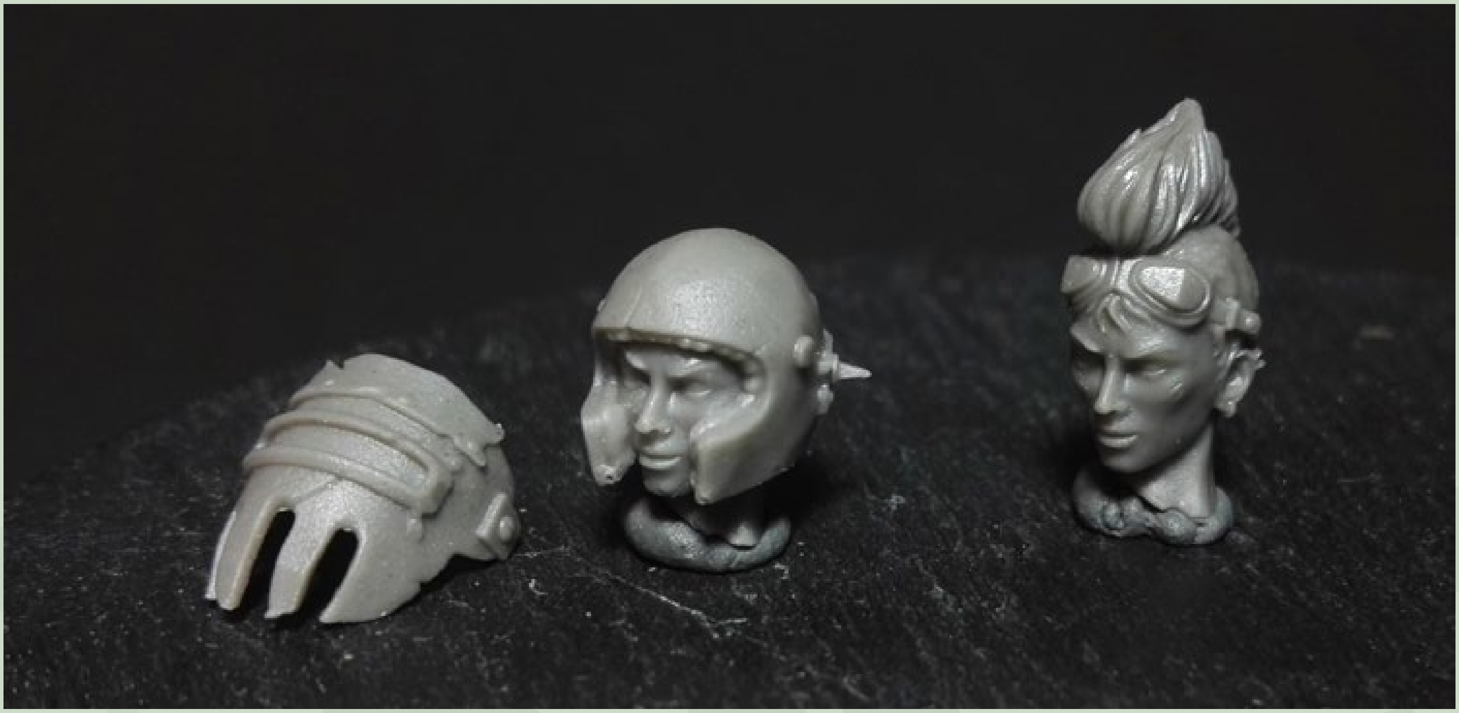


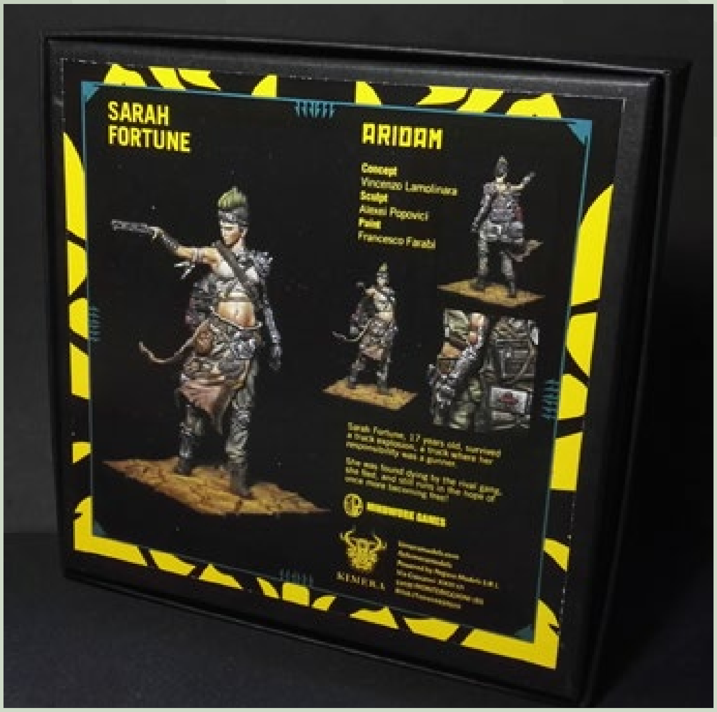


You can find many other interesting details on her backpack, too: a radio, various kinds of bottles and sacks, a first aid box, etc.

Another very interesting detail is her 'futuristic' as well as 'incomplete' and 'not entirely looking like human' mechanical arm. It adds great character and strength to her, balancing with the touch of a relic from childhood represented by the bunny plate on her belt.

In the end, the only thing that the painter will have to decide is about the pins under the feet. Under the boots there are two pins each, but there are no holes on the base. The painter will have to decide whether to keep them and make large holes on the base or remove them and make his or her own new pins.




SARAH
FORTUNE
ARIDAM
Concept
Vincenzo Lamolinara
Sculpt
Alexei Popovici
Paint
Francesco Farabi
KIMERA

This is a very high quality kit that introduces us to an iconic world full of wonderful and potentially very interesting characters that every post-apocalyptic genre lover has always wished to have. Personally, I love the idea, as I already told you in my unboxing review about Dumah and I can't wait to look at new models from this line.

Wait for them, I tell you that Kimera Models will return on these pages very soon for a new review. Stay tuned!

SHOW REPORT

РУССКАЯ РЕВОЛЮЦИЯ
1917 SALUTE 2017

SOUTH LONDON WARLORDS

By Luke Wilson

Additional pictures courtesy of South London Warlords.

Well, it's that time of year again already– Salute! This is one of my local shows and since it moved to the Excel Centre, I have only missed it once.

This year's fantastic trophy for Best of Show

This year was a bit different for me. I have been there with FPM for the last few years, but this year with a total revamp of the painting comp I was invited to get behind the scenes. Ellis Kayne, the new organiser and head judge, gave FPM along with Beasts of War photographer Richard Peachey exclusive access to the judges' area so we could take pictures that the general public don't get a chance to take. This being my first time allowed behind, I tried to not get in anyone's way so probably missed the opportunity to get some really good pics. FPM was also, for the first time, sponsoring the BOS for the junior category and was giving a year's subscription away. More on this later.

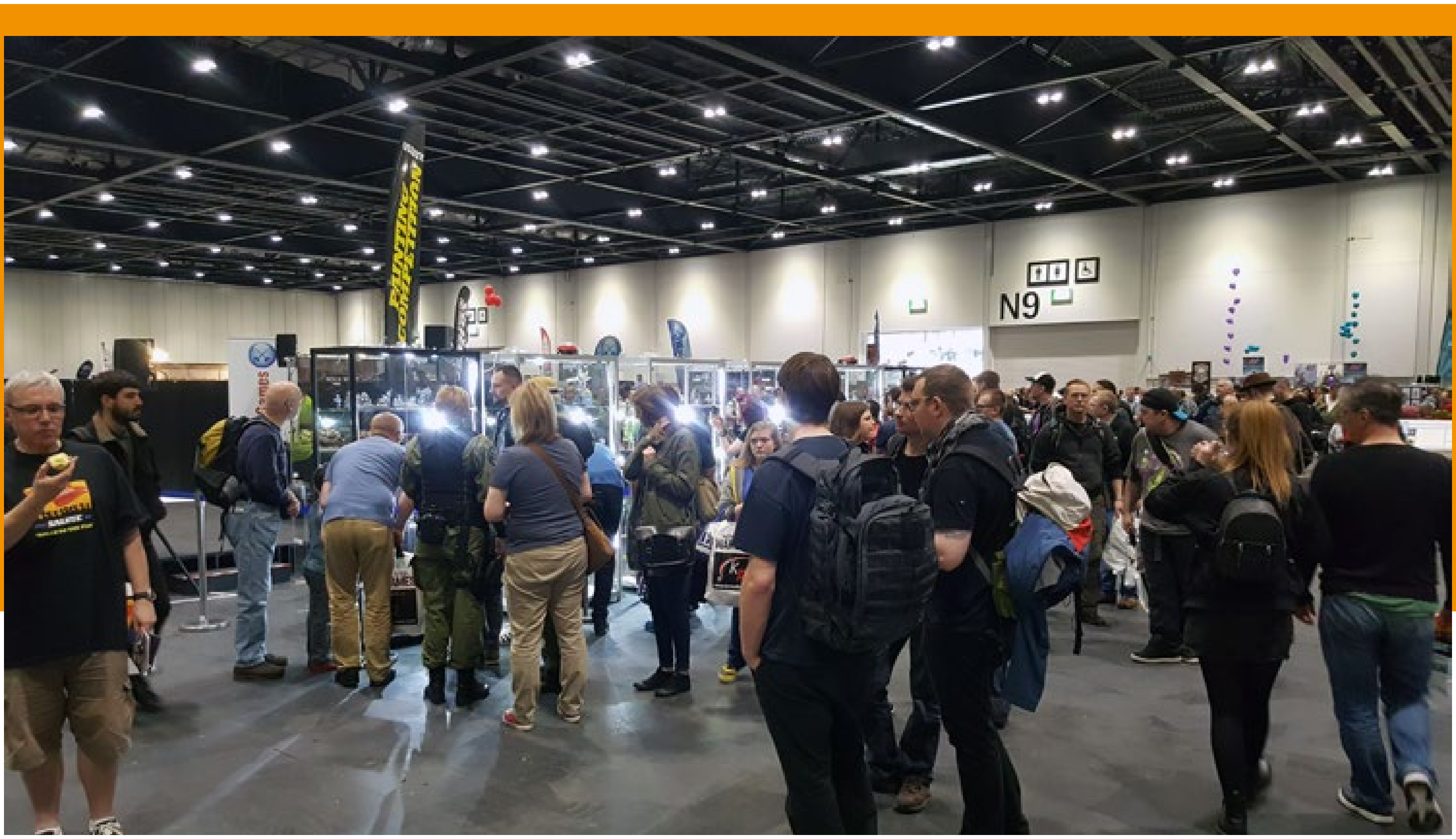
Luckily having press passes, we were able to miss the massive spiralling queue. We were escorted in not just ahead of the queue, but early so we could get a chance to talk to the organisers quickly.

I have been told by Lawrence Widdicombe that there were over 6500 attendees at Salute this year.

One of the Salute guys did say if there was anything I wanted to see just ask, but they seemed to be so busy I didn't want to get in the way. I milled around looking at the cabinets as they were filling up. There were some great entries and I quickly realised I didn't envy the judges' task ahead.

I got some great shots of the judges carefully looking at the figures and I think you can agree there are some very serious expressions on their faces. They took this task seriously which was good to see. The finalist tables soon started getting populated with figures the judges' thought were worthy.

These would be up for discussion later, ready to whittle down to pick the lucky 3 for each class.



The show photographer was also beavering around, picking up models and whisking them away to his photo booth ready for the official Salute pictures.

As the time whiled away, I also got a chance to speak to a few people at the desks as they obviously thought I was with the Warlords. Even my FPM emblazoned shirt didn't give the game away in some incidences. I did get to talk to 2 people that normally trade at the show; Joe Karme from JoeK minis and James Griffiths from Infamy. I have to say it was a little strange not talking to them across their stalls. I also got to finally meet a guy I had been talking to on Facebook for a long time, but never had the chance to meet; a gentleman by the name of Scott Orr. He showed me this very nice Nosferatu bust he was sculpting which, as you can see, is coming along nicely. Keep your eyes peeled in a future FPM, as I hope to convince Scott to let us review it when it's ready.

At this point I decided to have a walk around the show as the judges by this time were now huddling around the finalists table to discuss final winners. I had seen 3 out of my 4 entries make it on to these tables, so thought it may be a conflict of interest to stay around and thanked Ellis and explained why I was leaving.

The show itself was quite busy; busier than last year, or so it seemed. There were a few of the stalls I visit normally missing, the fore mentioned that I had met, plus

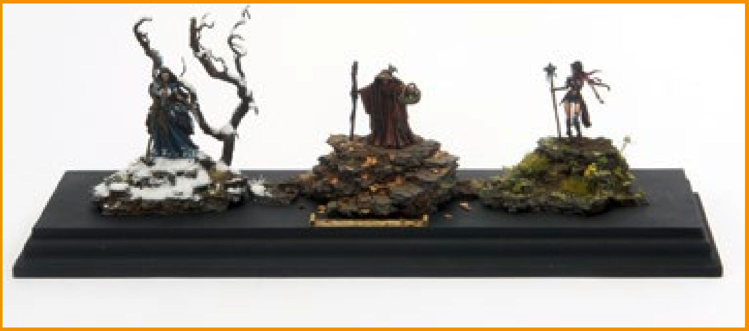
SALUTE
WARLORDS

notably for me Dark Star Miniatures, too. I wandered around for a little while until I came across Broken Toad and Mr. Lee's Minis and stopped as you do at these events for a good chat. After that, I didn't get much of a chance to look at much more before it was time to go back to the painter's area for the announcements. All in all it was another good Salute with Steve Party being ultimately crowned as Best of Show for his excellent Saint Celestine. Also this year FPM sponsored a prize for the junior class and this was won by Alexander Berner for his Napoleonic British command unit.

This year I was also lucky enough to chat with the head judge Ellis and get some great insight from him. Here is his view "from the other side of the cabinets" as he put it.

Salute has become the biggest independent one-day wargaming and gaming event in the UK with one of the best miniature painting art competitions in the UK attached to it. When I was asked to step in as head judge, I was very hesitant as I did not feel like I deserved the position or privilege. Despite winning a few trophies in recent few years the level of art produced nowadays, I asked myself, who am I to judge? Nonetheless, as an entrant to previous years' Salute competitions I always felt it could be done a bit better. So last year I stepped forward as 1/8th of the judging panel.

Attending and entering a painting competition is a strange thing in some ways, as it is so subjective. Who is going to turn up on the day and with what piece... what have people focused on, and what kind of variation across scales and styles we might be contending with. It can all feel very random as to whether your piece 'makes the grade'. For this reason, we expanded the team to eight judges. In such a subjective task as judging, I felt that with a larger team who all discuss each entry, some



biases could be levelled out. If there became a 50/50 split in a choice over silver or bronze for example, then I would invite discussion. If a decision still couldn't be made, only then would I step in to have the final word. In all else I left it to the team. It's a long process, but I felt it's been working.

On the day it's clear to see weeks, months and years of anxious preparation over and the artists stand ready to carefully hand over their miniature art to the Salute painting judges and team. I've been on the other side of the cabinets a few times and I know the anxiety that it can accompany. To see it from the other side gave me a lot of empathy for judges, who I've previously decried 'what were they thinking!?'.

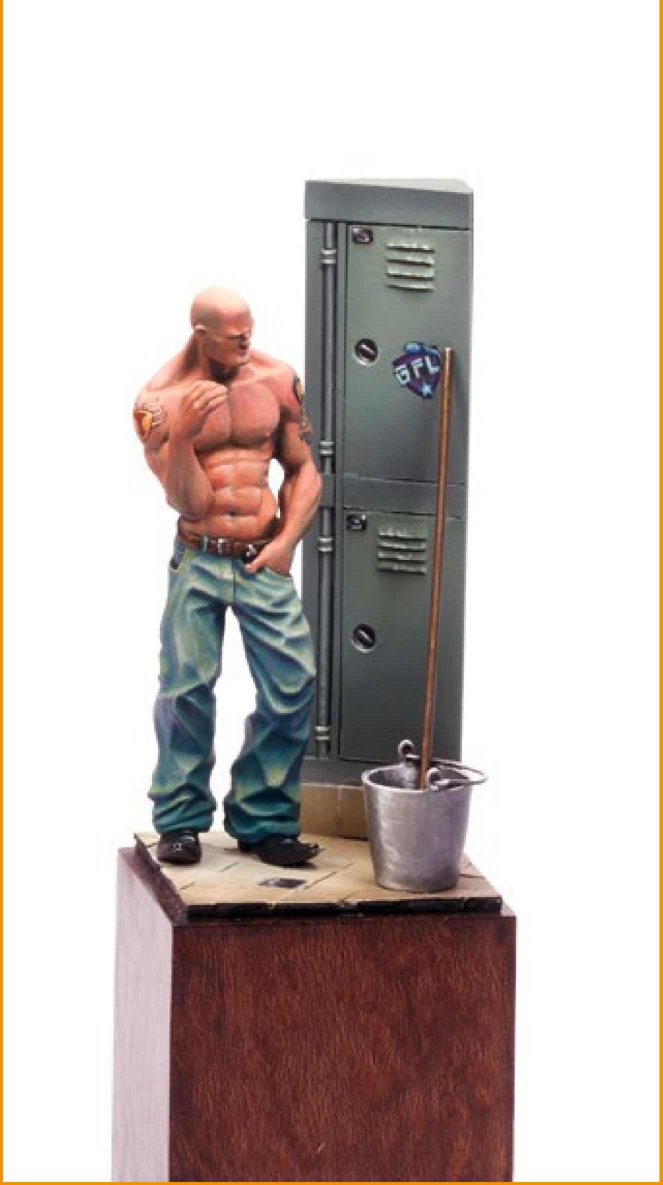
The South London Warlords had been running the painting competition attached to the Salute Wargaming Trading show for 20 years and I feel it's attracted a higher and higher level of skill as the years have gone on. Painting has improved like all subcultures; as access to the world's collated wealth of knowledge is only a click away online, the entry level gets better and better. To reflect this and respect the art form, last year we improved the lighting in both cabinets and the judging tables by upgrading to full spectrum lit painting banks. This year we saw entrants and winners from Golden Demon , various Slayer Sword winners, Monte San Savino, Euro Militaire, Scale Model Challenge, The Fang, Hussar, and other esteemed contestants in attendance to compete as well as with the likes of the average table top wargamer. It's a serious business for the competitive circuit crowd, but also a bit of fun for anyone at Salute to enter.

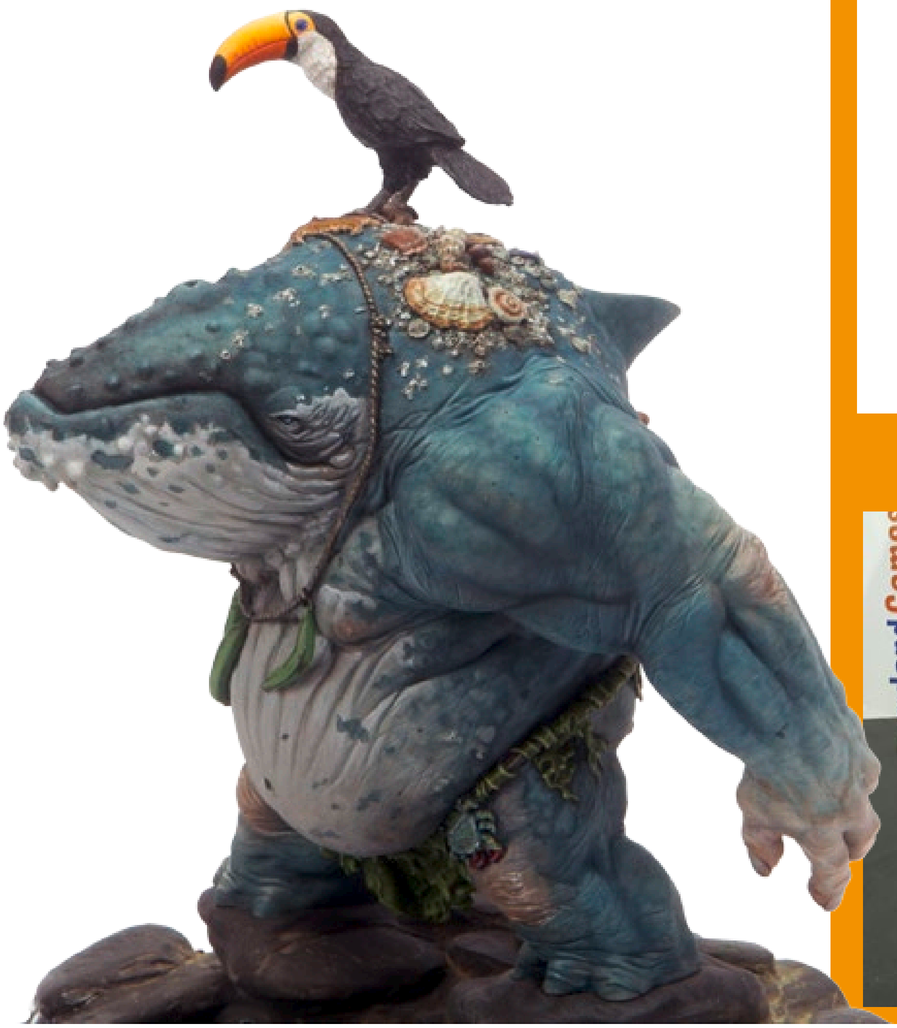
With this in mind, we introduced a couple of new things this year to push the competition to new heights. Reintroducing third place awards at Salute was a contentious decision, but on balance a good one as sometimes the cut between finalist and second place was a too painful judging decision.

There is now a Best of Show trophy which got awarded to the winner Steve Party for his fantastic Saint Celestine. He got to take away with him a paid for flight and transfers to enter into Chicago's CoolMiniOrNot in 2018. The top three overall winners of the Crystal Brush will each receive a cash prize of $10,000, $2,000, and $1,000 respectively. So good luck for next year, Steve! These are the most valuable awards in the miniature painting world today!

CoolMiniOrNot, along with its convention host, AdeptiCon, wants to make the Crystal Brush competition a global arena for the world's best miniature artists to display their talent. We are happy to be a part of this growing global community.

We know there were things that didn't work at the competition and welcome any feedback as to what these things might be. It was a great experience to be a part of, but very hard work and stressful. As such I have now stepped away from the competition, but I can thoroughly recommend it to any competitive painter to get on the other side of the cabinets.

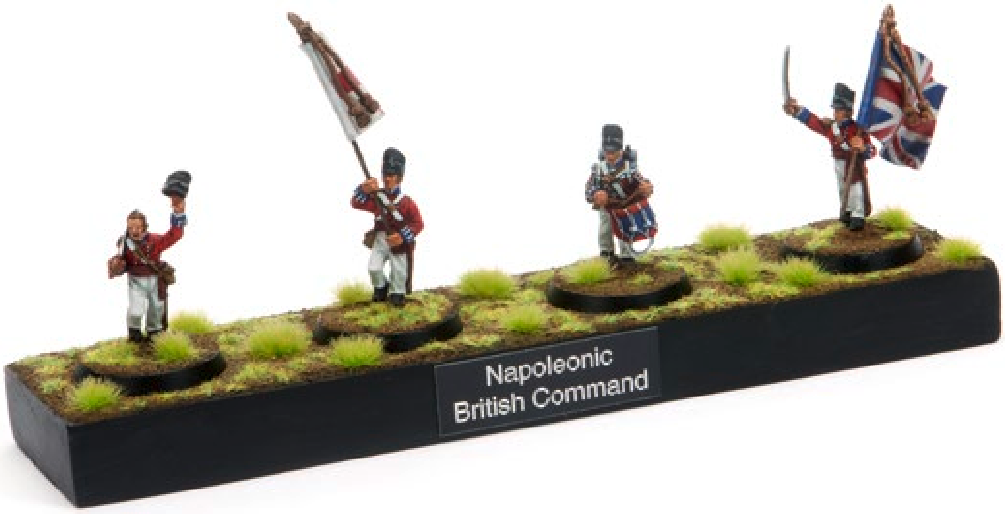




ayland Games

Youngblood Winner

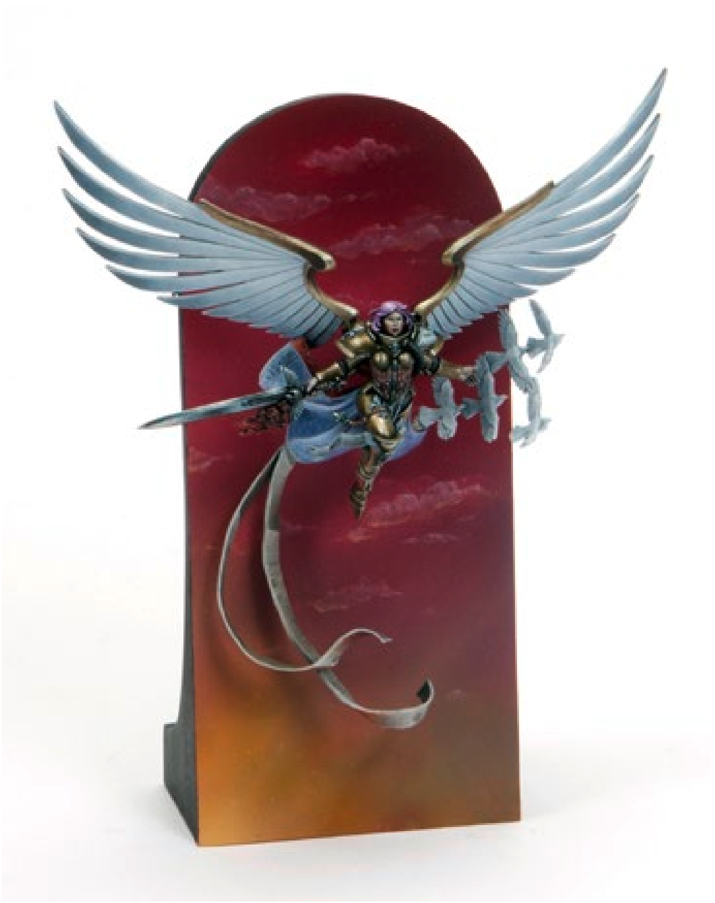
Alexander Berner


Napoleonic
British Command

N9
FIGURE PAINTER
1st place junior
PAINTING COMP

Best of Show

Steve Party



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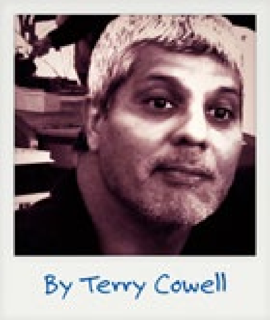
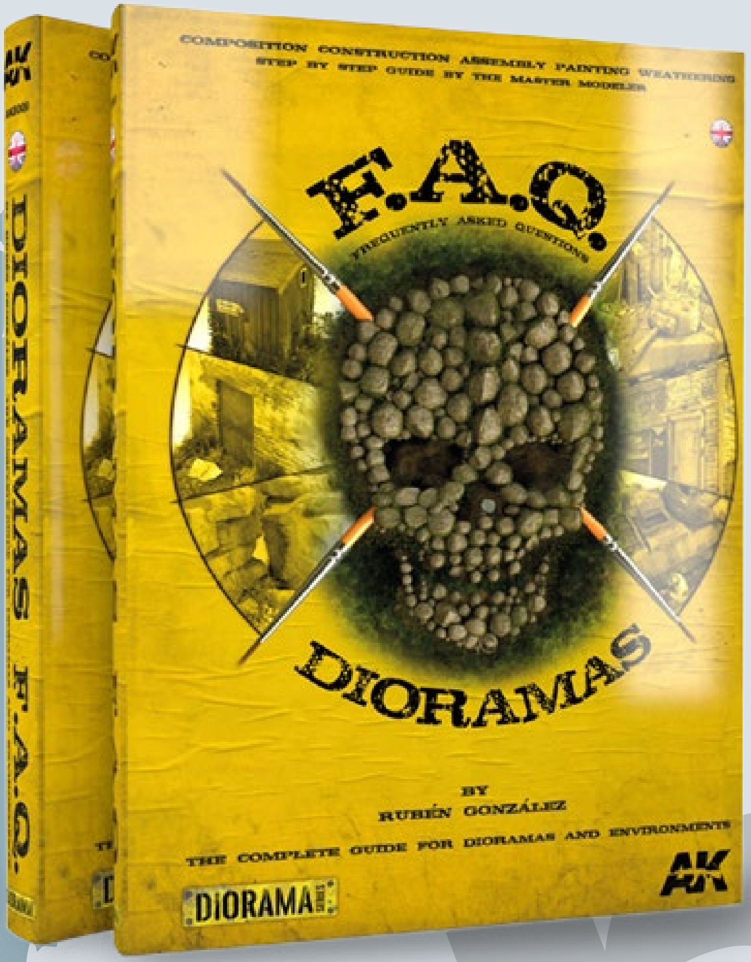


By Terry Cowell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AK Interactive's F.A.Q. Dioramas

FAQ Dioramas was written by Rubén Gonzáles Hernández, a creative master with almost 4 decades of experience. You get the feeling this book was a labour of love and the passion he clearly has for his craft is infectious. With such a vast well of experience to draw from he shares his techniques openly and I think it would give him much pleasure to see other modellers inspired to go on and produce their own work following his disciplines.

The book is a mammoth 559 pages and as you would expect a lot of the materials are supplied by A.K. but not exclusively. They have obviously chosen to focus on giving us unrestricted quality and it feels like they have placed the importance on the reader not the company. You could forgive them for wanting to advertise only their own products and even though I love my AK goodies it increases the authenticity and reflects the reality of the modeller's toolbox.

DIORAMAS
AK

The photography for this book is exceptional and deserves a special mention. Each picture is clear and a fantastic illustration of the information the author is trying to convey. The details are sharp and you won't need an Optivisor to try and work out what you're seeing.

AK also released other FAQ books on vehicle weathering and tanks but this was the one that really piqued my interest. Dioramas are for me the place where miniature painting often produces the most exciting and memorable work. This is where artist can create those special visions that leave with us not just appreciation for the skill of the artist but also a lasting connection. They can elicit intense emotions and transport us back to a historical events and memorable moments in time or even bring to life the fantasy world of magic and monsters.

When we look at a diorama we surrender to the will of its creator and a skilled artist can control how we look at it, where we focus, what we feel, where our eyes travel.

There are lots of Diorama books out there so what makes this one different? Taking on such a non-exhaustive topic it holds true that it would likely be impossible to cover every technique ever used. However; FAQ covers a lot of different techniques and is a concisely organised compilation which has the potential to take an inexperienced modeller to the realms of a master if instructions are followed correctly. It will add a lot of new skills to the already experienced artist and it reads well which is far more important than you can imagine. We all have books that we flick through because the reading becomes an effort. The text in this book always feels relevant. It will become one of the books you return to for inspiration and I'm certain it will provide solutions for many a stalled project.

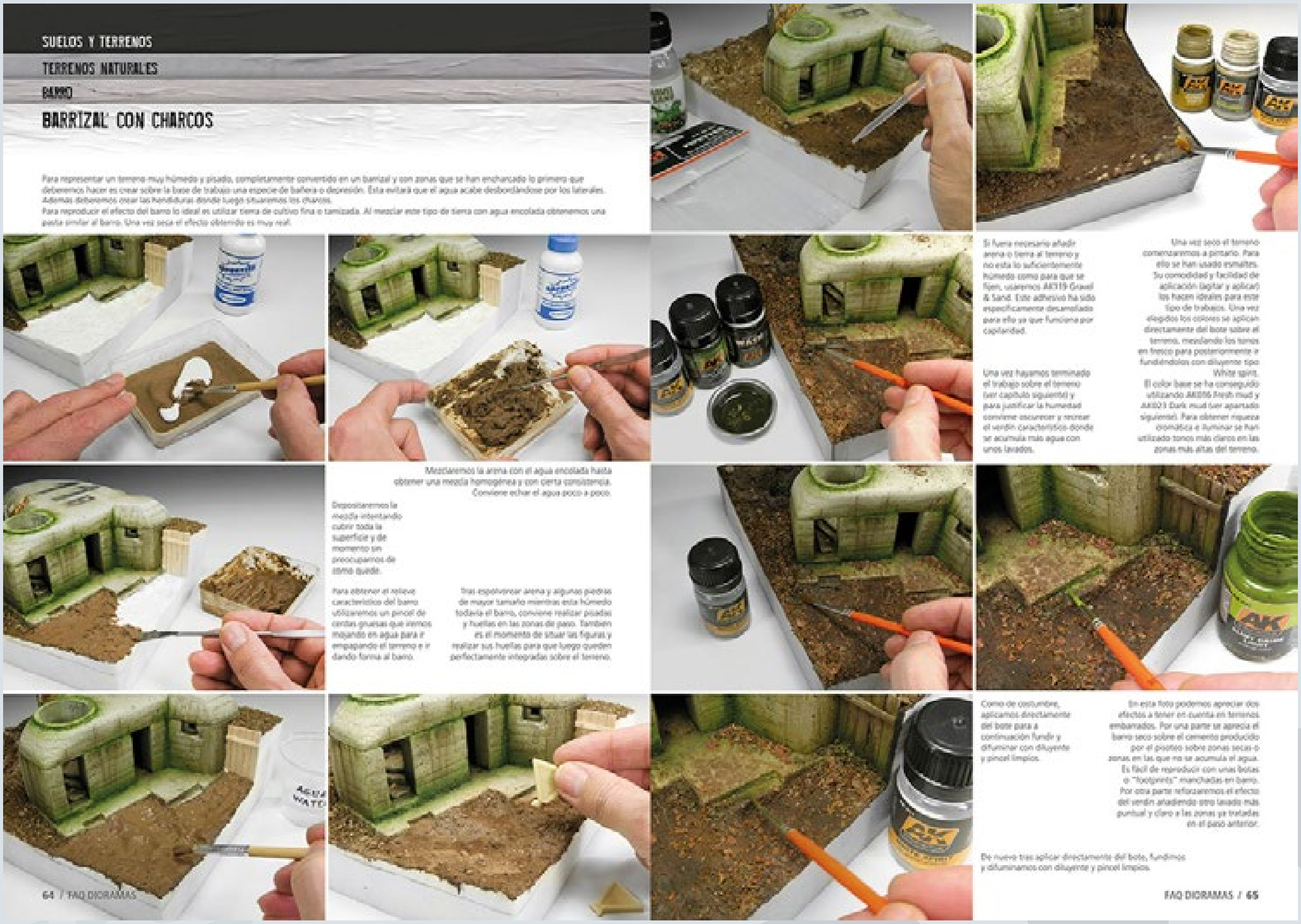
Before overloading our circuits with a wealth of technical scale wizardry Rubén takes a moment to explain the fundamentals. 'Basing concepts and 3D composition theory'. They are only a few pages but very important in laying the foundations for everything that follows. They encourage us to explore the book with sharper perception of what we are seeing.

There are lots of sub categories but the main categories are

- » *Bases.*
- » *Earth and Terrain.*
- » *Vegetation.*
- » *Artificial Elements.*
- » *Miscellaneous.*
- » *Figures.*
- » *Construction and Atmosphere.*
- » *Common Mistakes. Shows and Contest.*

I will write a brief description of each section while taking care not to disclose too much about the techniques contained within.

Bases the first chapter looks at how to create a range of bases from simple to the more detailed. It covers how to prepare a plinth, how to begin making a simple or complex clay base, how to add vertical elements like walls, how to create multi-level bases, simple commercial bases, how to improve an existing base and how to create a bunker base. It's a good time to mention that the book doesn't



SUELOS Y TERRENOS

TERRENOS NATURALES

BARRO

BARRIZAL CON CHARCOS

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leave any blanks. It will demonstrate how to prepare the bases for later finishing and where bases are started in the opening chapters you will see the projects developed and explained to their full conclusion later in the book. Everything you learn has relevance.

Earth and Terrain; this is where the bases first start to develop personality. The idea in this chapter is to start to build up various natural surfaces (Desert, rock, mud, sand, dirt) artificial terrains (Asphalt, cobblestone, cement, rubble/debris) or special effect surfaces (Explosion craters, potholes, puddles and water). Instructions include laying down the textured surfaces, the first stages of painting, adding tracks, footprints, cracked surfaces. The base is prepared for the weathering to come. There is so much more than the limited examples I am giving.

Vegetation; you will have already decided during the planning stage the overall look you are after and of course the seasonal values will be accounted for. This chapter enhances the atmosphere by adding features that help distinguish one climate from another. Rather than looking at them as individual elements to be added, Rubén instead perceives them as elements that need to be integrated into the whole. The chapter covers Lawns, bushes, shrubs, flowers, trees, palms, jungles and then some additional effects such as mushrooms and trash. The objective is to create vegetation as part of the overall scene and not simply individual elements laid out on a display base.

Although there are some flowers and plants from MiniNatur who we will all be familiar with, in so many of the projects there are scratch built elements mixed in, copper wire trees or aluminium plant leaves are just two examples. As the elements are added the depth and realism increase.

Artificial Elements; this chapter brings the bases to almost completion but it is a huge one. In earlier chapters a lot of the elements can be recycled from natural materials. Stones used as rock, sand for a desert setting, various forms of vegetation. This chapter examines man made elements and anything recreated needs to be purchased or created from scratch. Vertical Elements including lamppost, power lines and street signs are the examples demonstrated. Architecture refers to building structures and walls. These are created using a variety of materials, cork, plaster, cardboard or styrene. In Rubén's skilled hands the end result is always very realistic and totally convincing.

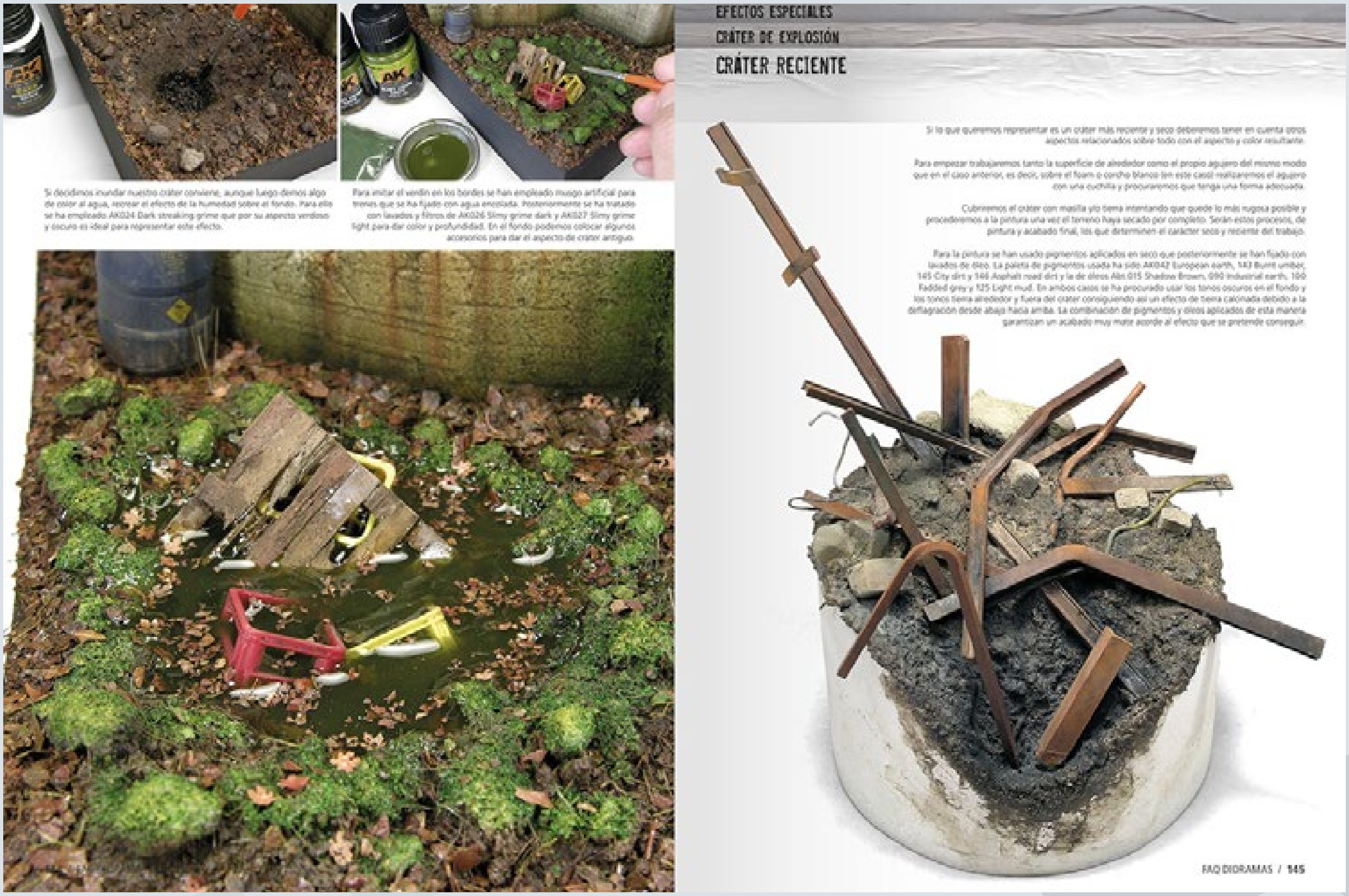
Accessories; this chapter is all about finishing. We can add doors, windows, rooftops, terraces and balconies to our structure. Rubén points out that there are some of these accessory items available to buy from various stores but I'm pleased that he decided to make everything in this chapter from scratch using a variety of materials. It's not always the materials that result in such stunning realism; it's the treatment of them. In this chapter he utilizes pigments, paints, airbrush, wire brush and weathering mediums to startling effect.

Miscellaneous; this chapter could have been called accessories part 2 but rather than the identifying elements this chapter focuses on the common everyday items that we see in many diorama's and vignettes. They are Items that don't define the environment but add interest. The chapter emphasises how and where to place items to make them work within your scene. Elements covered in this chapter include rugs, barriers, crates, palettes and so on. When you look at some of the completed works you start to notice these beautiful additions when it's so easy to take them for granted. That's the point though, in real life you might see these and pay them limited attention unless you are looking for them, the same applies in Rubéns scenes.

Figures; is a short chapter that gives a very brief overview of the painting process for less experienced modellers. The chapter the goes on to explain how we should integrate our painted figures into the scene. It's not just a case of painted so plonk it on. Rubén explains the different relationships our figures have to the environment including other figures. The different ways to achieve visual balance and harmony while maximising the relationship with the viewer. The last part of the chapter considers and demonstrates how to embed an actual figure into the chosen placement using different mediums, acrylics, pigments, oils and enamels.

Assembly and atmosphere; The penultimate chapter takes a huge diorama project and using techniques taught throughout the book it shows how a complex scene can be created, how the buildings and vegetation are integrated. He uses pigments and enamels to precise effect. The overall effect is nothing short of brilliant! The second part of this chapter focuses on atmosphere and Rubén creates a scenario for each of the seasons. Let me rephrase that, he takes a scenario through each of the seasons and the last one has a very special twist.

There follows a brief but useful explanation of common mistakes,



Si decidimos inundar nuestro cráter conviene, aunque luego demos algo de color al agua, recrear el efecto de la humedad sobre el fondo. Para ello se ha empleado AK024 Dark streaking grime que por su aspecto verdoso y oscuro es ideal para representar este efecto.

Para imitar el verdín en los bordes se han empleado musgo artificial para trenes que se ha fijado con agua encolada. Posteriormente se ha tratado con lavados y filtros de AK026 Slimy grime dark y AK027 Slimy grime light para dar color y profundidad. En el fondo podemos colocar algunos accesorios para dar el aspecto de cráter antiguo.

EFECTOS ESPECIALES
CRÁTER DE EXPLOSIÓN
CRÁTER RECIENTE

Si lo que queremos representar es un cráter más reciente y seco deberemos tener en cuenta otros aspectos relacionados sobre todo con el aspecto y color resultante.

Para empezar trabajaremos tanto la superficie de alrededor como el propio agujero del mismo modo que en el caso anterior, es decir, sobre el foam o corcho blanco (en este caso) realizaremos el agujero con una cuchilla y procuraremos que tenga una forma adecuada.

Cubriremos el cráter con masilla y/o tierra intentando que quede lo más rugosa posible y procederemos a la pintura una vez el terreno haya secado por completo. Serán estos procesos, de pintura y acabado final, los que determinen el carácter seco y reciente del trabajo.

Para la pintura se han usado pigmentos aplicados en seco que posteriormente se han fijado con lavados de óleo. La paleta de pigmentos usada ha sido AK042 European earth, 143 Burnt umber, 145 City dirt y 146 Asphalt road dirt y la de óleos Abt.015 Shadow Brown, 090 Industrial earth, 100 Fadded grey y 125 Light mud. En ambos casos se ha procurado usar los tonos oscuros en el fondo y los tonos tierra alrededor y fuera del cráter consiguiendo así un efecto de tierra calcinada debido a la deflagración desde abajo hacia arriba. La combinación de pigmentos y óleos aplicados de esta manera garantizan un acabado muy mate acorde al efecto que se pretende conseguir.

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shows and contest. The book ends with a very inspiring gallery of the completed projects within the book. Every project leaves you feeling inspired and knowing all the information needed to recreate these masterpieces is held in your hands provides you with a sense of excitement.

Conclusion

It's very hard to critically evaluate a project of such magnitude so I will do so by giving my honest opinion to the primary question I would want answered if I was considering purchasing the book.

Is it worth it? This would be my main question and for me it's a resounding 'hell yeah.' The information contained in this book is priceless; I have honestly learned a host of new techniques to try out that will be relevant on small bases to diorama scenes. The author shares openly and you feel that he is sharing everything. The projects are inspiring and the explanations so concise that at times the book feels like an academic study. The book is an easy read and by that, I mean the dialogue is involving enough to ensure you don't just view the pictures. Apart from teaching me a host of new approaches to creating diorama it also answered questions I didn't know I had. Sometimes we can limit our imagination without realising the stumbling block is that you didn't know how to position a building or make a realistic barrel, the point here is that reading this book has opened up so many new possibilities. (I can't wait to create a base using a foam foundation). The book is expensive if you think about it just as a purchase but I think it's unfair to consider it in this way. If you bought a series of magazines to obtain the same amount of content and information I think you would pay much more. For me it should be seen as an investment. The mileage you will get from this book will more than justify the initial outlay. As touched on previously, the book doesn't serve as an advert for A.K. Interactive and they allow the use of other products. This is reassuring and I can only applaud them for this. I do want more A.K. products in my toolbox but the book doesn't lose relevance if you don't have them.

A.K. has produced an absolute gem with this book and so my final words go to the author and artist. Rubén this book is so evidently a labour of love for you. Thank you so much for increasing my knowledge, for providing inspiration and ultimately for the joy I will have trying out some of the techniques you have shared.

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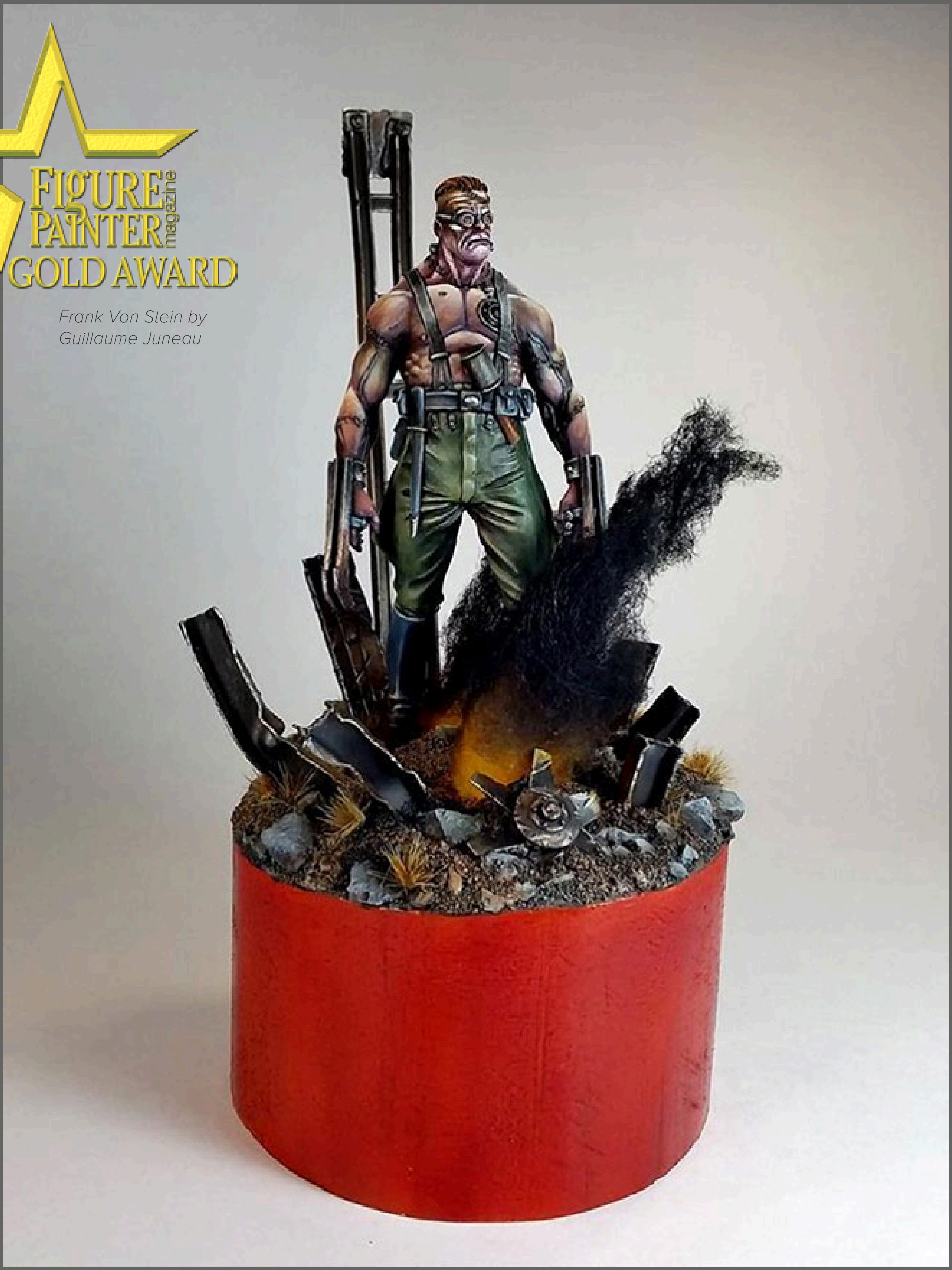
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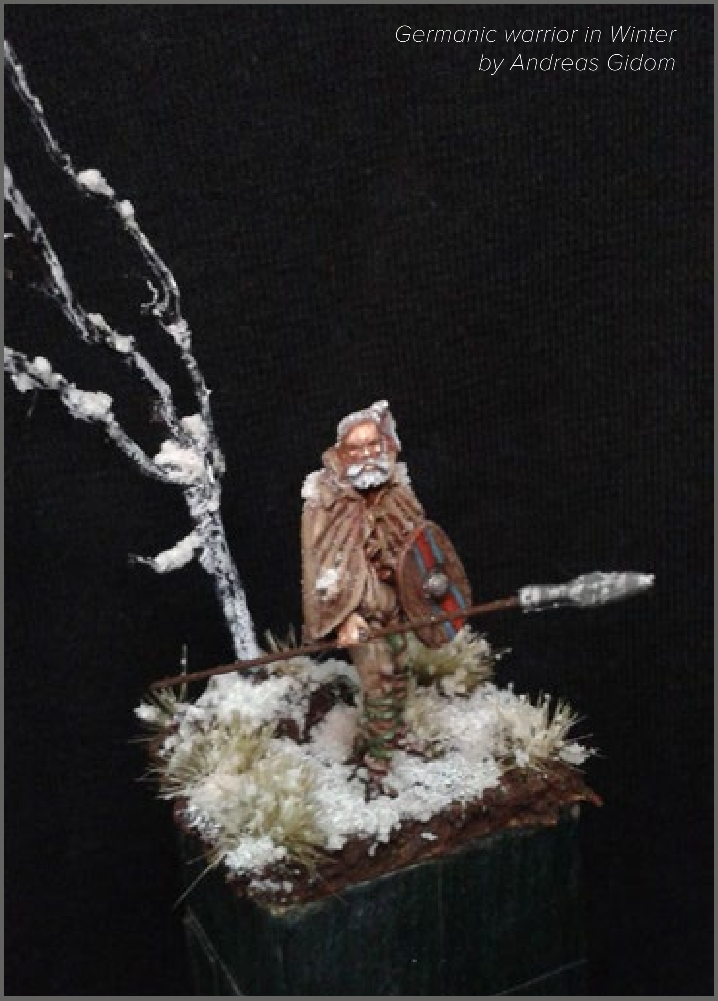

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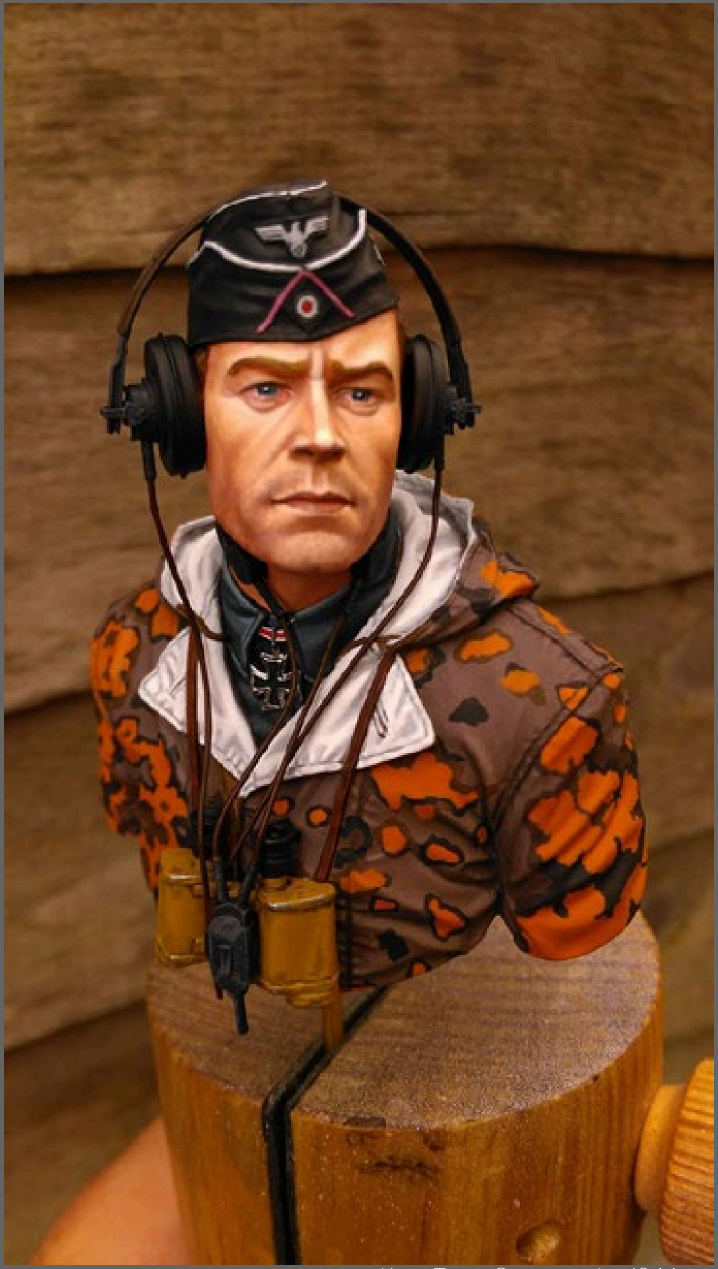

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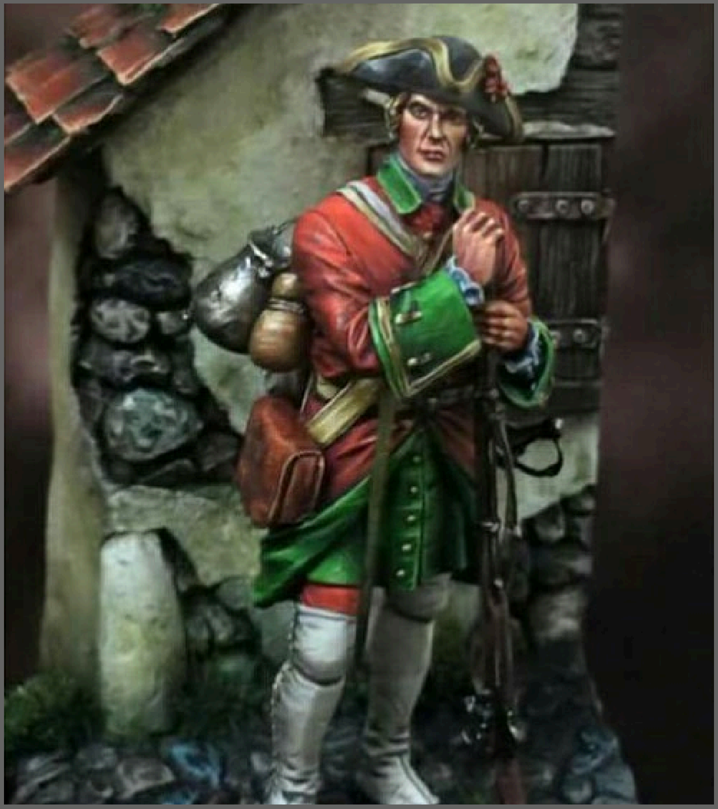

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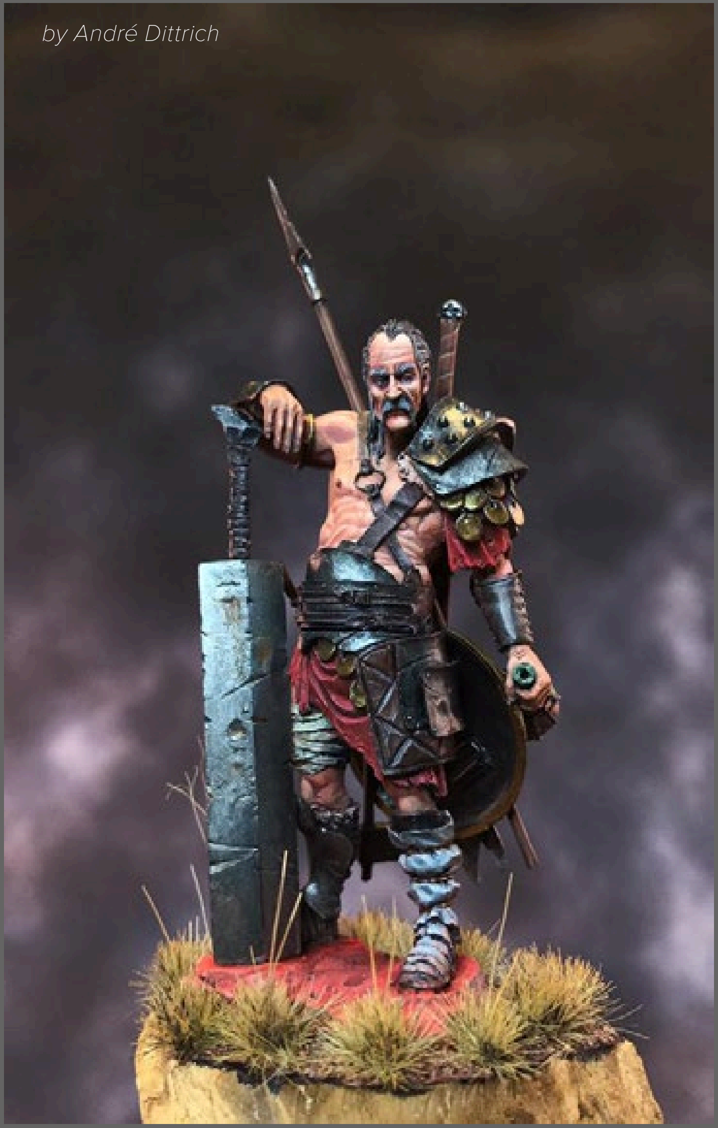

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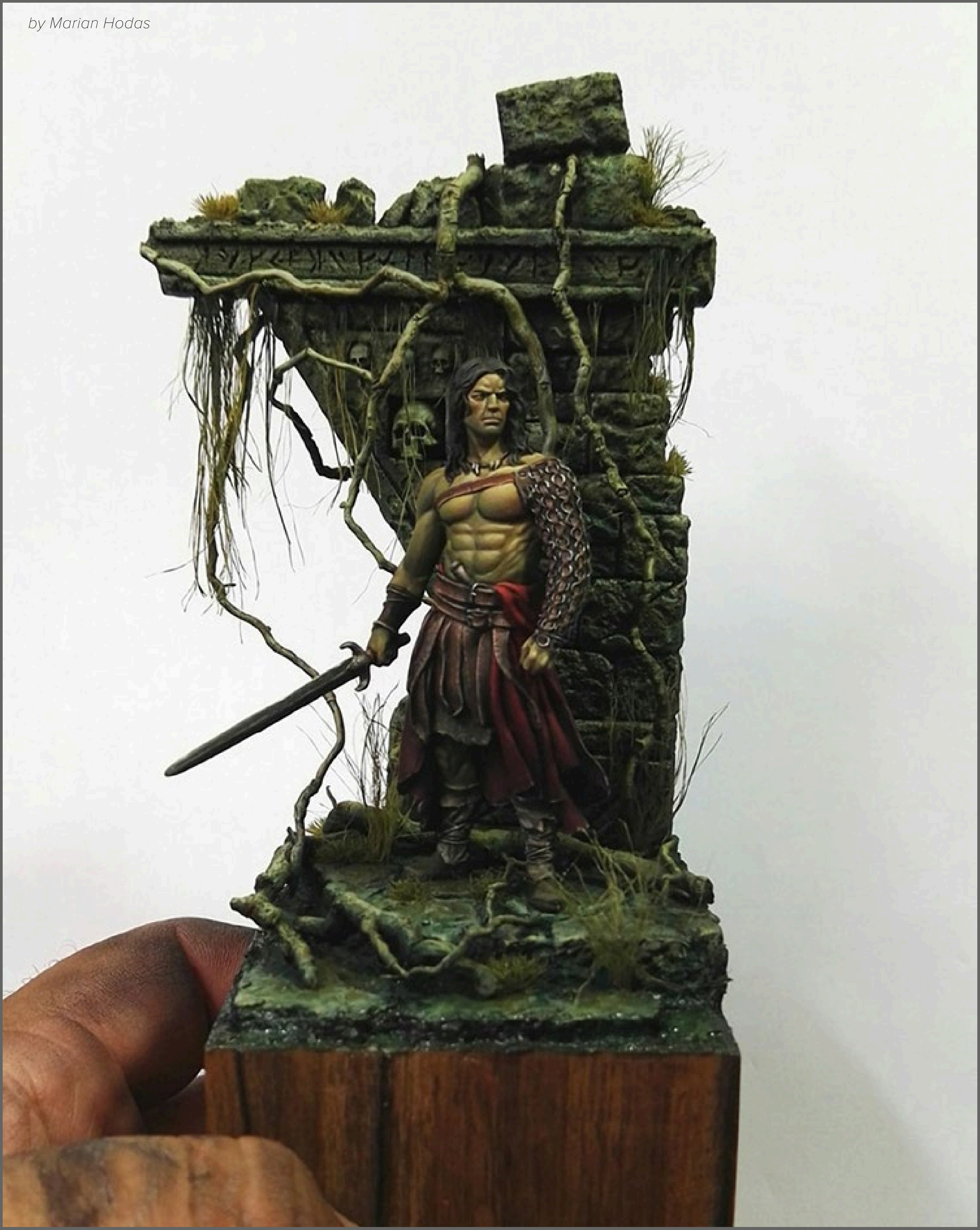

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